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August / September Issue #17

The Modeler's Resource™

"For the Sci-Fi, Fantasy, Vehicular & Figure Kit Builder"

THIS ISSUE!

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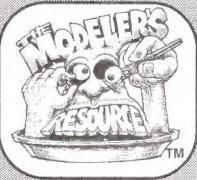
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FOUNDER & EXECUTIVE PUBLISHER
Fred DeRuvo

MANAGING EDITOR
Silvia DeRuvo

ASSISTANT EDITOR - MEDIA LIAISON
Jim Bertges

ASSISTANT ART DIRECTOR
Bill "The Craftbeast" Craft

STAFF ARTIST
Steve Austin

STAFF CARTOONIST
Jonesy

PRINTING
Morgan Publishing

CONTRIBUTING WRITERS

Jim Bertges
Martin J. Bower
Larry J. Brackney
Jerry Buchanan
Bruce P. Byerly
Bill Craft
Chuck Davenport
Fred DeRuvo
Silvia DeRuvo
Jean Elliot
Tom Gilliland
Andrew Hall

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RECAST KITS

With respect to all resin and limited-run kits submitted for review: The publisher cannot accept responsibility for kits which are subsequently found to have been copied without permission from the original sculptor (recast). Any complaints will, however, be investigated and any offenders will be excluded from future issues of this magazine.

CONSUMERS

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It's All Plastic To Me

THIS ISSUE'S COVER

JANUS' WHITE ZOMBIE

Here's one of the newest classic monster kits from a company that's noted for quality. Janus presents...*The White Zombie*, based on the film of the same name, starring Horror Screen Legend, Bela Lugosi.



Pictured kit built/painted by John V. Ulakovic. Photo by John V. Ulakovic © 1997 The Modeler's Resource. All rights reserved.

Cover

Design/Layout:

Bill "The Craftbeast" Craft, Craftbeast Designs, © 1997 The Modeler's Resource. All rights reserved.

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by Fred DeRuvo

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Jean's written for us before and now we're sharing his wisdom in his own column. Enjoy his first up...

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by Various Folks Who Were There

This year's Wonderfest was major in many ways. Here are some sights as well as thoughts from those who attended.

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MAKING ROBBY THE ROBOT

by Martin J. Bower

Martin Bower makes it look easy. Join him as he details the making of this cinematic wonder.

The continuing Adventures of **FLUX!** will return next issue.

from the publisher



little over a year ago, we went looking for another car. We determined ahead of time what we were willing to pay and found a car within our budget. Sure, there were a number of cars that came in well under our budget, but there were tons more that came in with a very hefty price tag that we simply didn't want to pay. In the end, we feel that we got a great car at a great price, but by no means, the top of the line. Now, mind you, I certainly would've enjoyed driving off with a Bonneville or even a few of the Rolls Royces I saw down the street at another dealership, but we didn't want to spend the money and that was that. (With respect to the Rolls, it was a matter of not having it **to** spend!) More recently, we purchased a new dishwasher. We went to four stores comparing prices and we found the gamut, ranging from \$249 all the way to dishwashers that tipped the price scale at \$899. Needless to say, we found a good one that suited our needs and kept us within our budget.

Final prices of anything are in part determined by the amount of manual labor involved and how many of that item is ultimately produced. Automobiles that are created 'by hand' as are many of the components of the Rolls Royce, for instance, carry a price tag that is commensurate with the amount of labor and craft that goes into creating it. They don't run a Rolls off of an assembly line 40 or 50 or more times each day.

Companies that produce injection-molded kits won't even consider creating a metal mold for a kit unless they feel that the full run will justify the expenditure. Even then it can be a gamble. For models that might not sell into the hundred thousands, then vinyl molds can be utilized which have a much less startling price tag of \$2500 starting compared to \$200,000 and up for metal molds (depending on size and intricacy).

One of the things I keep hearing over and over is that the prices for 'garage kits' keep rising, seemingly unchecked. If you've found this to be so, maybe it's time we take a few minutes to look at all the things involved in what determines the cost of a model. Matt McWhirt, in a recent issue of *KitBuilders*, wrote an article addressing some of these very same things. He talked of many of the 'hidden' costs involved that the average modeler might not even give thought to. Costs related to the sculptor, resin, rtv for molding, boxes, packaging material, advertising, licensing fees where applicable, labels - all of it - are factored into the final price of the model. Some of those costs are recur-

"Getting Pricey..."

ring, like rtv for new molds when the current set wears out (somewhere around 50 or so pulls) and buying new boxes when those run out or more resin when needed. Companies that do their own sculpting, casting and molding can afford to keep the price of the kit lower because they can absorb more of the "labor" involved. Those companies that are able to provide their own sculpting but have to 'contract' out for the casting aren't usually able to absorb as much of the cost. Companies that simply produce a kit by hiring a sculptor and then contracting out to have the molding/casting done can shave back the price even less.

A number of my friends enjoy the Radio Controlled end of the hobby. Ever price any of these things? They're not cheap. At one point, I was considering entering into that end of the hobby and then found out to get anything decent would cost at least a few hundred dollars. You might think that's fine, but it doesn't end there. It starts there. I routinely hear these people talking about all the replacement parts they are constantly needing; new engines, new struts, upgraded remote controls, new batteries, a different car, truck, airplane or helicopter, etc., etc., etc. Likewise, last year, with all of my upgrades I did on my computer, I spent just under \$6,000 buying new parts, replacing old ones, adding new components and all that goes with it. Nothing is cheap - or at least, you get what you pay for in today's market.

If you look at some garage kits being produced today, though you may pay a smaller amount for some, while not always the case, chances are there might be a great deal of clean-up, puttying and sanding before you feel like your model is ready for painting (the fun part). A model that comes out of the box pristine and ready for priming will undoubtedly cost you more. Why? Usually because more time and labor has gone into it before it got to you.

If you can't afford a particular kit, should you complain about it? You could, but wouldn't it be wiser to either save up, use a credit card or simply not purchase it? You do that with your other non-essential items don't you? Why does the garage kit industry have to keep their kits below a certain price level? If something is beyond my reach because of the price, I usually don't buy it. If I can't afford a Rolls, I happily settle on a Pontiac Grand Am. I don't go out and buy a 'look alike' Rolls. I don't hire someone to make a fake Rolls Royce or have someone steal a Rolls for me. I



Inker for the DC's Animated Batman comics, Terry Beatty's rendition of Sitting Pretty done for us at the recent ReznHedz

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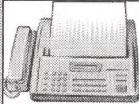
How to Reach Us:



Mail:
The Modeler's Resource
1141 Holly Avenue
Clovis, CA 93611-6210



Telephone:
209/322-9854



Fax:
209/322-9053



e-mail:
modres@psnw.com

Kits sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed 'how-to' articles, as opposed to doing a simple review.

Please submit sample kits to: **The Modeler's Resource, Samples, 1141 Holly Avenue, Clovis, CA 93611-6210**

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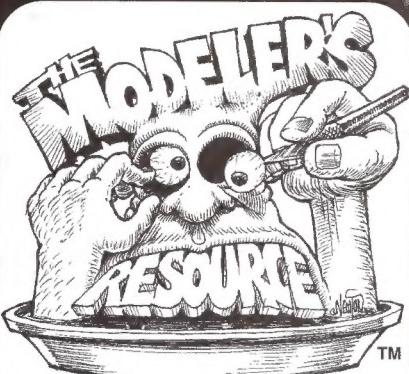
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LETTERS

"Mature Articles"

Hello Modeler's Resource,

I just received my first issue (#15) of my subscription to (*The Modeler's Resource*) and want to take the time to say how much I enjoyed the magazine. The articles ring more mature than other modeling magazines and the specific types of modeling information I enjoy were plentiful.

I would suggest more articles or features on the sculptors of some of the fine kits available, especially those sculptors less well known. Fred Hinck springs to mind as a talented individual on whom little has been printed.

Thank you for your efforts!

Sincerely, Art Hullinger, Decatur, IL

Dear Art,

Great compliment about the magazine. Thanks for taking the time to share your thoughts. Your suggestion about getting to lesser known sculptors is duly noted. As a matter of fact, we already have some interviews/profiles 'in the can' which we'll be publishing in future issues. We'll dig around and see what we can find out about Mr. Hinck. Thanks again!

"Role Model"

Hi Fred,

Just thought I'd let you know that I got to see you on "What's My Hobby." Good job! You've been one of our hobby's greatest role models (no pun intended). I could go on, but my little one is waking from his nap, so I gotta run. Looking forward to meeting you at Wonderfest.

Yowzer, Rob Mattison (e-mail)

Dear Rob,

Wow! Never considered myself a role model in the industry. Guess my nose is too stuck in the computer to take much notice. Thanks for writing.

"Wow"

Dear Sir,

Thank you for your first magazine that received...in good condition. I said "wow" after the end of reading. I had so much knowledge about many kits, new techniques to make ABC War Robot look real...

Your magazine gave me a way to collect various kits from advertisers within. I've received the Medusa and base by GEometric from Doll & Hobby Shoppe. Now I'm asking about the prices of Bowen Decapitator...

Thank you for your friendly relations. I hope to receive the next magazine from you soon and say "wow" again.

Sincerely, Mr. Athas Rerkpatima, Thailand

Dear Mr. Rerkpatima,

Glad you gained the knowledge you did from our magazine. What's more, I'm glad you liked it enough to say "wow." I hope you can do that with every one. Thanks for writing.

"Cool Relationship Piece"

Dear Fred,

I brought issue #14 of *The Modeler's Resource* over to my girlfriend Cheryl's house today. I was going to use her computer to compose a letter to you with a photo of my newest sculpture/kit called, GRIM. Anyway, she came by and picked up the mag and started reading "You and Your Model Builder: The Seasoned Observer's Guide to Survival" and was rolling on the floor with laughter a second later. She said to tell Kathy Koecke "two thumbs up" for such a great and funny article. She certainly could relate to it since she's met me! Thanks Fred for including such a cool "relationship" piece in your magazine.

You're doing a great job and improving all the time.

Sincerely, Arne Jerde, Sacramento, CA

"I Agree 100%!"

Fred,

I agree 100% with the content of your editorial (cf issue #15 - Ed) Having been a "victim" of just that kind of censorship in the past, I wish more people would take a more objective view of the "outer" side of the human body, as opposed to viewing all the "inner" workings as depicted in some kits.

I enjoy both types of these kits and see no reason why adults cannot view them in all their uncovered splendor. As a parent myself, if I felt that certain kits would offend delicate eyes, I would make the choice as a parent and decide for myself what would be appropriate for my son (or daughter) to see. I would also like to congratulate Larry Brackney and Jonesy for hitting the nail on the head with their article and artwork. Just for the record, I feel issue 15 gave a needed breath of fresh air to the subject of censorship in our hobby. Thanx Fred!

Sincerely, Rick Cantu (e-mail)

Dear Rick,

I sure felt a lot better after having said it, though I'm sure there are many who would disagree with my premise. Thanks for writing.

"Really Steamed"

Dear Sir,

I just bought your latest issue (#15) and I have read it with much interest...I've just recently got into the garage kit hobby, but I've been building and painting plastic model kits since I was twelve and I've also done a lot of military miniatures (lead and pewter figures), but now I'm hooked on resin and vinyl! I especially like sci-fi and female figures and the selection of subject matter is truly mind-boggling!

~Letters to the Editor~

We appreciate your comments to us and we welcome every letter, fax and e-mail. All letters become the property of *The Modeler's Resource* (and cannot be returned) and are subject to editing and condensation. Correspondence that is not signed, will not be printed.

If you do not want any or all of your letter published, please indicate this somewhere in your letter. Thank you.

gling! However, the controversy raised in issue #15 concerning the censorship of nude or semi-nude female figures versus those figures showing violence to or the degradation of humans has really got me steamed. I, myself, see no harm in viewing the nude human form as long as the figure being depicted is not lewd or showing some explicit sexual act. Many statues in art museums are nudes, both male and female and many paintings by acclaimed masters such as Michelangelo and da Vinci depict the nude human body or bodies. In fact, Michelangelo's "Last Judgement" was judged by contemporary Church officials as being obscene and they hired other artists to paint over the "nasty bits" of Michelangelo's masterpiece! Today, the Vatican restorers have removed these Renaissance "Post-it" notes to expose Michelangelo's original rendition.

During World War II, nose art on many U.S. Army Air Force aircraft, such as B-17s and B-24s featured nude or semi-nude females, like the famous Varga and Petty girls that were published in *Esquire* magazine. The bomber crews got squadron artists to paint huge murals of women (clothed or otherwise) on the fuselages of the B-29s to distinguish the plane as "theirs"; to depict the aircraft as something like a living entity, different from all the other mass-produced Boeing bombers. To an all-male crew, the plane was referred to as "she", so putting a painting of a beautiful woman on the fuselage was quite natural. The tragedy was that for many aircrews, the B-29s also became their coffins, but that didn't stop the men from putting girlie art on their airplanes. However, in the spring of 1945, a directive came down from the Pentagon to paint over and eliminate the girlie art for more "respectable" art or squadron insignia. The gorgeous artwork disappeared so that the folks back home wouldn't be "offended" by the nose art. But guess what? Five years later, girlie nose art was resurrected on the same B-29s now flying in another war, over Korea!

So, censorship is nothing new, but one truth throughout history is that no one can legislate morality. What drives this hobby, like any other, is supply and demand. You buy what you want or need. If people buy female figures, there is obviously a demand for this product and the sculptors, kit producers and distributors are going to create the supply to meet this demand. In much the same way, Prohibition failed in the United States because the demand wouldn't go away no matter what the government did. I feel for the same reason, censorship or certain aspects of this hobby is self-defeating, so why quibble about it? If you must, just hang a sign outside a display area or print a warning on a magazine cover "For Mature Viewers" and be done with it. If someone wants to be a prude, that's a personal decision and should not be forced on others. Putting Post-it™ notes on strategic parts of a figure's anatomy or turning them away from viewers is silly, immature, insulting and counterproductive. Let each modeler decide for himself/herself what he/she wants to see or purchase and let it go at that.

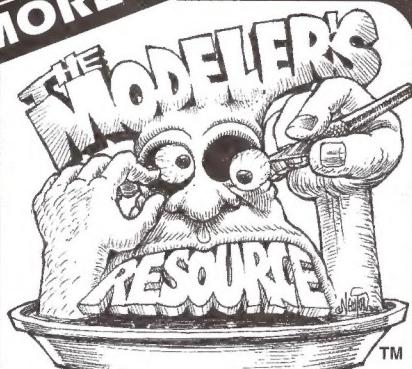
Well, I think I've gone on long enough. I thoroughly enjoy your magazine and this hobby and I hope to continue enjoying both for many more years to come.

Mahalo and Aloha, Dennis M. Sienkiewicz
Pearl City, Hawaii

PS - I saw the ad inside the back cover for your new "Sitting Pretty" figure and I want one! John Dennett is one of the best sculptors around today and if this figure is anything like his "Brinke of Eternity" or "Batman Forever", it should be a winner! Enclosed is a check to cover the cost of one of those figures. Can't wait to get it!

continued next page

MORE...



"Finally Saw the Show"

Dear Fred,

I finally saw your segment on "What's Your Hobby" and thought it was great. I only wish it could have been a little longer. I thought the host didn't seem to be as enthusiastic as I thought he could have been. And then to call your great magazine a newsletter was a little insulting. But I guess some people's passions don't always interest everybody.

While I got your attention I thought I'd pick your brain for a minute. Do you remember a group of models back in the sixties that were based on Rube Goldberg cartoons? They were along the lines of the mousetrap game. They were crazy inventions that actually worked on the model with the help of string and wires. I have an almost complete one in my basement. I also just found a whole set, still in the box, in a model railroad store. Did they just re-release them? The company name on the box wasn't familiar to me. Thanks again for your time. Talk to you soon.

Paul Wheeler (e-mail)

Dear Paul,

Glad you saw the show. We enjoyed doing that a great deal. For the amount of time they spent filming (over 5 hours), then to see only 10 - 12 minutes was a bit funny, but that is certainly not unusual for Hollywood.

The host, Eric, wasn't really a modeler, but in many ways, he did a great job, even though he did slip up and refer to the mag as a newsletter. In our hallway, we have every cover framed. For those who don't know, we began as a 12 page xeroxed newsletter. He was probably thinking of that when he did the voice over.

Yep, those models you refer to have been reissued. Slipped right by our noses too! Can you believe it?

"Great Job on Sitting Pretty"

Dear Fred,

Sitting Pretty arrived...and except for a missing left nipple (I'll scratchbuild one), came through the shipping process in good shape. Casting is great, I'll have hardly any sanding to do. My compliments to you on getting John Denhoff to do her. He did a great job of making "Pretty" come alive. I'll be looking forward to the next Girl Next Door when she comes out. Thank you for providing a very nice addition to my figure collection.

On another note, "Pretty" is a great representative of cowboy culture, something we

have a fair amount of here in Alberta with the Calgary Stampede and other rodeos and received very favourable comments from friends who visited last evening.

Harry Ewasuk (e-mail)
Red Deer, Alberta Canada

Dear Harry,

Glad the kit made it and very glad you like it. (Sorry about that nipple!) This model has been doing very well in the sales department. Apparently, the idea of a very nice looking, quality, pin-up style nude strikes a chord with modelers. More to come.

"Excellent Magazine!"

Excellent magazine! I discovered your mag at a local comic/sci-fi bookstore a little less than a year ago. *The Modeler's Resource* got me started in figure modeling; it's a wonderful aside to my 1:48th scale WWI, WWII aircraft modeling.

After a Fokker Triplane and a Sopwith Camel, working on Pumpkinhead II Metamorph or Falchion Iria, or Violet Vixen (woof, woof!) - I've done all three - is a great way to stay inspired.

Opening one's self to different types of modeling keeps you from stagnating, going stale. Again, thank you for a great magazine.

Larry Wendling, Silver Spring, MD

"I'm Not Offended"

Dear Editor:

I normally enjoy Steve Goodrich's articles, but he really dropped the ball in his review of the "Sandy" military figure (Issue #15, Mar/Apr). About the only thing Steve got right was in saying that "Sandy" represents a female soldier of the Gulf War.

First, he says the kit belongs to "...a set of fine figures which showcase the Gulf War/Desert Storm outfits and gear." Not so. "Sandy" is the fifth in a series of figures which Fine Molds began in 1994 and the only modern figure in the set. The series is called The World Fighter Collection. For the benefit of anyone who's interested, the other kits are: *WWII Japanese Infantryman with Rifle*; *WWII German Waffen - SS Soldier with ZB - 26 Light Machinegun* (a Czech weapon which inspired the German MG-34 and MG-42 machine guns); *WWII U.S. Army Infantryman with Tommy Gun* and *WWII Red Army Infantry - Woman with PPSh-41 Submachine Gun*. I really fell out of my chair laughing when Steve groused about the figure being "deformed." These figures are caricatures; they are supposed to be deformed...just like the umpteenth "Deformed Monster kits" we all know and love. The box art hints at this by saying the figures are "1:12???" scale. However, the weapons and equipment in these figures are very accurate.

I've built one of these little charmers, the female Red Army Soldier (I call her "Ivana", of course). Based on that experience, I say Fine Molds should change its name to Mediocre Molds. As for the price, these things go for about the same money in Japan, where I bought mine. Fine Molds (a division of Hasegawa) is notorious for outrageous prices; their 1:48 aircraft and 1:35 armor kits go for about 100 bucks apiece. I don't think I'd build another "World Fighter" though I have to admit Ivana was pretty cute after she was painted with a lot of character in her cartoonish face.

In closing, Steve wonders if veterans will find this kit offensive. I'm not a Desert Storm vet, but I did spend 6 years in the Marines

(including 2 years as a D.I.) and I don't find these kits offensive at all. If they were hyped as accurate replicas, that would be one thing, but they are clearly meant as caricatures. In fact, I don't believe I've ever been "offended" by any model kit. Rush Limbaugh offends me, Jesse Helms offends me...but a few pieces of plastic in a box? Nah. Lighten up, Steve.

Mike Smith, Canoga Park, CA

"Massage Your Paint"

Dear Modeler's Resource,

Congratulations on, and thank you, for another fine issue. In the short time I've been a reader, I have picked up some useful information within the pages of TMR. Here's a tip I'd like to share with readers: I have a very physically demanding job and sore, tired muscles are common. Because of this, I own a Swedish-style massager (Wahl Powersage Model 4300). One day, while shaking a paint can until I thought my arm would fall off, I decided to experiment and strapped the spray can onto the massager. I've discovered this baby will thoroughly mix even the most stubborn paints and in various sizes too, even down to the smallest bottles. Versatility makes the hand massager a much better value than an expensive, miniaturized paint shaker.

Also, I really appreciate your PROMPT deliver (emphasis the author's - Ed) schedule, thanx. Keep up the great work everyone!

health and prosperity
Gary M. Morrow, Oldfort, TN

Dear Gary,

Thanks for your tip. Any other tips you'd like to share readers? Please send them our way.

NO, YOU HAVEN'T MISSED AN ISSUE!

Readers: We've recently been picked up by some major distributors (besides Diamond Comics and a few others that already carry us). This has begun the process of greatly increasing our total circulation and also eventually gets us looking toward national distribution. For the latter to occur, one of the things we have been informed by our Marketing Agency that we need to do is conform our issue coding to the industry standard.

What we've done beginning with this issue is change our coding so that we'll be in sync with the rest of the industry. For instance, instead of the Jan/Feb, it should have been Dec/Jan. The March/April should have been the April/May. That may not seem to make too much sense and leave you wondering "why?", but that's the way things are and we wanted to point it out to you now so that you won't think that you've missed an issue.

So, with this issue, #17, instead of seeing July/August Issue #17 on the cover, you're seeing August/September Issue #17. Also, when you notice our UPC/Barcode code, the last two digits will no longer mirror the issue number.

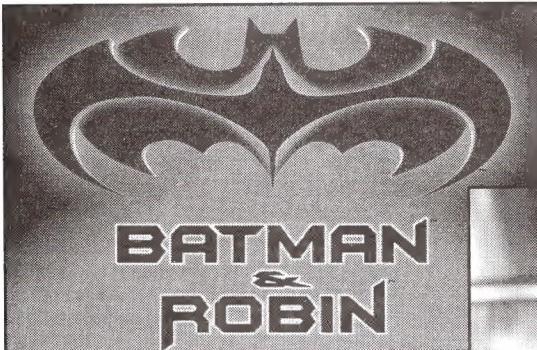
Believe me, we're not trying to confuse anyone. We simply want to move in step with the standard that's been in place for years. You haven't missed an issue at all. This is technically still the July/August issue, but now it's being called something else. Shipping dates will remain the same as they have been.

As always, thanks for your continued support.

Down the Pipeline

Movies-to-Models: What We Might See in Kit Form

by Jim Bertges



Hey, we're back and there's a lot of interesting activity in Hollywood to report on. There will be visits from old friends and new monsters to acquaint yourselves with, so dive on in and we'll see you at the bottom of the page.

False Alarm: Last time there was a bad *Godzilla* sighting on release schedules. At this point in time, the big green guy has disappeared from sight, but he is expected to resurface next summer with Roland Emmerich holding the reins. Sony Pictures certainly made a huge impression with the Big "G" at the Theatre Owners' ShowWest Convention in Las Vegas in March. Theatre owners were treated to a rumbling, roaring visit by our favorite radioactive giant lizard. Sony is really banking on *Godzilla* to be the big one for the summer of 1998. Here's the first real solid news I've heard on the new *Godzilla*, so far the cast will include Matthew Broderick, Jean Reno and Hank Azaria. Shooting began May 1 in Los Angeles, New York and Hawaii with release planned for next summer. And, to top it all off, look for a *Godzilla* animated series to hit your TV screens this fall.

The battle of the Century! Also revealed at the ShoWest convention in Las Vegas was the long-awaited match-up between two of modern horror's greatest heavyweights. *Freddy vs Jason* is being prepared for a possible 1998 release. No real details are available yet, but this could prove to be a nightmare come true for fans of hack 'em, slash 'em movies. Get your mops and buckets ready!

More good news for monster fans. MGM is ready to start shooting *Species 2* in June. Peter Medak, director of the recent TNT original production, "The Hunchback" (which was written by John Fasano), will be the director. Natasha Henstridge who played Sil in the original will be returning for the sequel.

Alien Resurrection, the fourth in the Alien series has been moved to a November opening date by Twentieth Century Fox. The Sigourney Weaver, Winona Ryder starrer was originally planned for a summer release, but perhaps they are having a difficult time completing the special effects in time or they don't want to go head-to-head with the Caped Crusader.

How about that Batman? We haven't even seen *Batman and Robin* yet and work has already begun on the fifth installment of the Caped Crusader's saga. Joel Schumacher has signed to direct his third Batman film and studio



Above: Sigourney Weaver, resurrected for *Alien Resurrection*. Below: Natalie Portman may be Princess Leia's Mom.



executives have given the go-ahead for work to begin on a new script. Rumor has four villains being considered for the new Bat-adventure; will it be Egghead, Mad Hatter, King Tut or the Scarecrow. The new script is being written by Mark Protosevich.

Director Tim Burton who brought us the first two Batman films and Mars Attacks! is in talks to direct the new Superman movie, *Superman Reborn* with Nicholas Cage in the role of The Man Of Steel. The script was written by Kevin Smith who wrote the film "Clerks" and it will be produced by Jon Peters for Warner Bros. Immediately after Superman, Burton is scheduled to take on the Dreamworks version of *X-The Man With X-Ray Eyes*, a remake of the Roger Corman classic. This is one of three versions of this story in the works at this time.

Although spokespeople at LucasFilm still deny having any casting in place for the first *Star Wars Prequel*, we've already heard about Liam Neeson as a founding Jedi Knight, the name Kenneth Brannaugh has been bandied about as the younger Ben Kenobi and now Natalie Portman (you'll remember her as the President's daughter from *Mars Attacks!*) is in talks to appear as the mother of Princess Leia. This would also make her the mother of Luke Skywalker and, by default, the wife and/or love interest of Anakin Skywalker, aka Darth Vader. Geez, it's almost like a soap opera.

X-Files: The Movie is coming very close to a reality. Twentieth Century Fox has signed director Rob Bowman a producer/director from the TV series. David Duchovny has agreed to a \$4 million up front paycheck for his participation in the film. Duchovny has still to agree on any amounts he will receive in addition to that salary. There is no start date, yet, for the Chris Carter scripted movie, but it has just about cleared its last hurdle on its way to the big screen.

The newest James Bond film, *Tomorrow Never Dies*, which until now was known as Bond 18, started shooting in April for a planned Christmas release. It's been a long road for this Bond production which has been plagued by script problems for several months. Teri Hatcher

has signed on as the newest Bond Girl, she plays the wife of Jonathan Pryce, the film's evil, media-mogul villain.

Avengers update: Ralph (don't pronounce the "I") Fienes and Uma Thurman have signed to star as John Steed and Emma Peel, and speaking of James Bond, we may be seeing Sean Connery as the villain in the big screen adaptation of the 60s British spy series. This will be Connery's first villainous turn since the 1957 film "Action Of The Tiger". The picture is scheduled to start filming this summer in England.

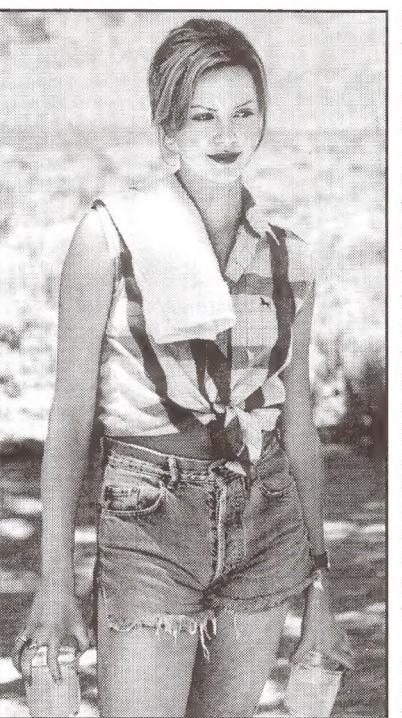
Get ready to go green. Joe Johnston, director of Jumanji, The Rocketeer and Honey I Shrunk The Kids has signed on to direct *The Incredible Hulk* for producer Gale Anne Hurd and Universal. The script is to be written by Jonathan Hensleigh who also scripted Jumanji and Die Hard With A Vengeance. There's no word on a start date or any casting yet.

In a related story, Daily Variety reports the Marvel Universe is about to explode in theatres near you. Although there are struggles for control of the comic book giant itself, a number of studios are preparing feature adaptations of Marvel characters. Some of these have been reported in previous Pipelines, but there's a lot of new information as well. First up is New Line's *Blade*, in production, starring Wesley Snipes and scheduled for a February 1998 release. New Line also has a *Venom* movie in the works. Philip Kaufman, director of *The Right Stuff* is interested in developing *Namor: The Sub-Mariner*. Twentieth Century Fox has five Marvel projects in the works; *Silver Surfer*, planned for Summer 1998, *Fantastic Four* from a script by Chris Columbus and to be directed by Pete Segal (Tommy Boy), *X-Men* is to be directed by Bryan Singer (*The Usual Suspects*), *Daredevil* with a script by Chris Columbus and Nicholas Cage is attached to play *Iron Man* after he plays the Man of Steel. Universal has the above mentioned *Hulk* as well as *Luke Cage* in the works. Columbia has Jeff Welch busily writing *Dr. Strange*. Marvel's premiere hero is still bogged down in legal matters, but it looks like MGM will be producing *Spiderman* with James Cameron. Several other Marvel projects are being developed outside of the studios including *Black Panther* with Wesley Snipes, *Captain America* and *Ghost Rider*. Finally, Dreamworks is looking for the right director to handle *Mort, the Dead Teenager*.

Michael Piller, former executive producer of *Star Trek: The Next Generation* and co-creator of *Star Trek: Deep Space Nine*, is writing the script for the next movie installment in the *Star Trek* universe. No cast or director has been signed yet, but Piller promises a "strong character arc for Captain Jean-Luc Picard," so we can probably count on an appearance by Patrick Stewart.

Bill Paxton (*Twister*) looks like the guy to fill Ben Johnson's shoes role in the Disney remake of *Mighty Joe Young*. He could be joined by Charlize Theron who recently appeared in *Devil's Advocate* and *Trial And Error* and is negotiating for the Terry Moore part. The picture is planned for a Memorial Day 1998 release and was scheduled to start shooting May 19 in Hawaii and Los Angeles with Ron Underwood directing. Rick Baker is designing the gorilla for the film and Dream Quest will be handling the computer graphics. Production is scheduled to wrap in October.

The cast is in place for the new production of Alexandre Dumas' *The Man In The Iron Mask* which will be written and directed



Above: Charlize Theron



by Randall Wallace, the writer of *Braveheart*. And what a cast it is, including Leonardo DiCaprio, John Malkovich, Jeremy Irons, Gerard Depardieu and Gabriel Byrne. This is going to be a wonderful swash-buckler in the tradition of *The Three Musketeers*.

And Hollywood continues to consume itself at a record pace. Feature filmmakers are delving into the gold mine of ideas from old TV shows. Here are the newest old shows being prepared for that all-new film treatment, *Have Gun Will Travel*, to star John Travolta; *Run For Your Life* also with Travolta; World War II action in *Combat!* with Bruce Willis; Will Smith has signed to star as James West in the movie version of *The Wild, Wild West* and the wish list for his sidekick, Artemis Gordon includes Jonny Depp and George Clooney; the rights to *I Spy* have been bought for \$1.75 million; Disney is prepping *My Favorite Martian* with Christopher Lloyd as Uncle Martin and Matthew Perry in talks to star in the Bill Bixby role; and finally, *Get Christie Love!*, the seventies detective series is being developed for Whitney Houston. So, don't worry if your favorite TV show has been canceled, at this rate it will show up as a feature film in a couple of years.

TV Stuff: Here's a quick look at hour long drama pilots in production for the '97-'98 fall season. Of course these are the ones that have that special slant that we fans of the unusual enjoy. The titles are accompanied by the "Hollywood shorthand" used to describe them and any other pertinent information. *Hungry For Survival*, from Tobe Hooper, "a new species of man is brilliant and lethal." *Timecop*, "based on the feature film, starring T.W. King." *Forever Yours*, "Moonlighting' meets 'Ghost'." *Justice League Of America*, "Live-action, features DC comic characters." *Rag & Bone*, from Anne

Rice "live cop teams with ghost cop in New Orleans." *Sleepwalkers*, "scientists enter people's dreams to help them." *Von Helsing Chronicles*, "Von Helsing heir cursed with ability to see monsters." *The Visitor*, "Alien on Earth, from 'ID4' guys." That's what you have to look forward to this fall, maybe. All pilots don't necessarily make it to series, but at least you'll be seeing the "two hour movie specials" that they turn rejected pilots into.

Here are some new titles of interest that have popped up on the production and pre-production charts. Make of them what you will and when more information becomes available we'll report on them. *Legion* is a Science Fiction offering starring Parker Stevenson, Terry Farrell (DS9), Rick Springfield and Charlotte Lewis. *Extraterrestrial Highway* stars fan favorite Linnea Quigley. *Hellcab* is shooting in Chicago with X-Files star, Gillian Anderson. *Monkey Man* is an action offering produced by and starring Byong Yu. Antonio Banderas will star in Michael Crichton's *Eaters Of The Dead*. *All Hallow's Eve* is listed as a Thriller, but it sounds scary to me. Finally, we have a tie for this week's strangest title, you pick, either *The Night Elvis Kissed James Dean* or *Boppin At The Glue Factory*.

OK, you made it! There's always more coming, so keep watching this spot for information nobody else will even bother with. But, remember this, you can't trust those Hollywood types, they promise things they never do, or they change their minds or get cold feet about a project, don't count on them. Even so, they do come up with some great stuff every now and then, so happy viewing, see you next time.

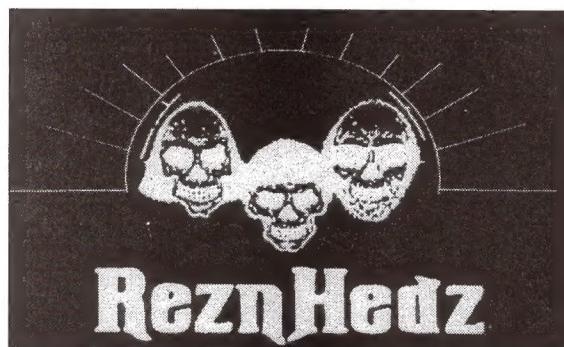
The Chicago Show

an eye-witness account by:

Fred & Silvia DeRuvo

Photos by:

Vickie Sampson
Fred DeRuvo
Bruce P. Byerly



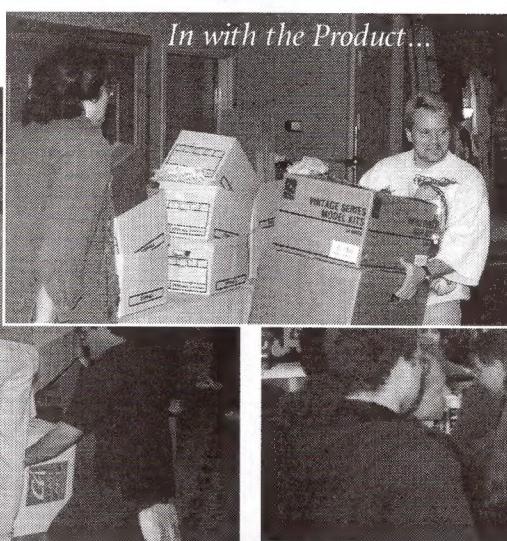
The Setup....



For the uninitiated, **ReznHedz** came through with a number of firsts this past May. They put on a model and toy show that attracted over 1,000 people for the weekend. This show was the first of its kind in the Chicago area, which attracted model companies from around the country and England. The show was also the first to show off new kits from many companies including **GEometric**'s new bust of Lon Chaney and Talos figure from their Ray Harryhausen line. England's **Creatures Unlimited** unveiled new Hammer horror kits. **Revell-Monogram** previewed their upcoming Babylon 5 kits as well as their Relic creature kit and for vehicular kit people, the new Batmobile and Redbird were also on hand. The promoters of the show, ReznHedz, also previewed their new Mistress of the Mardi Gras figure model.

There were a number of celebs in attendance, including the lovely Brinke Stevens, Phantasm movie star, Reggie Bannister, Deborah Dutch and Countess Vladimira. These folks chatted with the crowds, signed autographs and posed for pictures with them. It was hoped that Bob Burns would be in attendance, but unfortunately, his health precluded him from being there. As we write this, Bob is up and doing well, thank goodness.

As The Modeler's Resource, we were very excited to be at ReznHedz, namely because it was a first. Undertaking a venture like this is tough to say the least, and the more support that these events are given, the better the chances they have of surviving and growing. It was fun for us to spend more time yakking it up with the likes of Jimmy Flintstone, Gary Wilson from England's Creatures Unlimited, Gordy Dutt and Rich Larson and Brinke Stevens. We were also fortunate enough to run into Bruce Byerly and his lovely model widow, Kathy Koecke.



In with the Product...



Send in the Crowds...

The banquet on Saturday evening was a very nice affair. After dinner, Reggie played his guitar and sang, we saw some Bob Burns home videos and Brinke read a poem specifically for the occasion.

What I noticed most was the excitement that ran through the crowd. For many people, they had only heard of The Modeler's Resource and were very happy to finally meet us and purchase back issues of the magazine and sign up for subscriptions. Our kit, Sitting Pretty, also did very well. I guess a good looking, quality pin-up style nude has its fans. Over and over, we heard comments like, "This is great, having a show like this in our area." We could see that people were into this. We met a number of folks who modeled military kits, heard about the show and came down out of curiosity. They went away figure modelers.

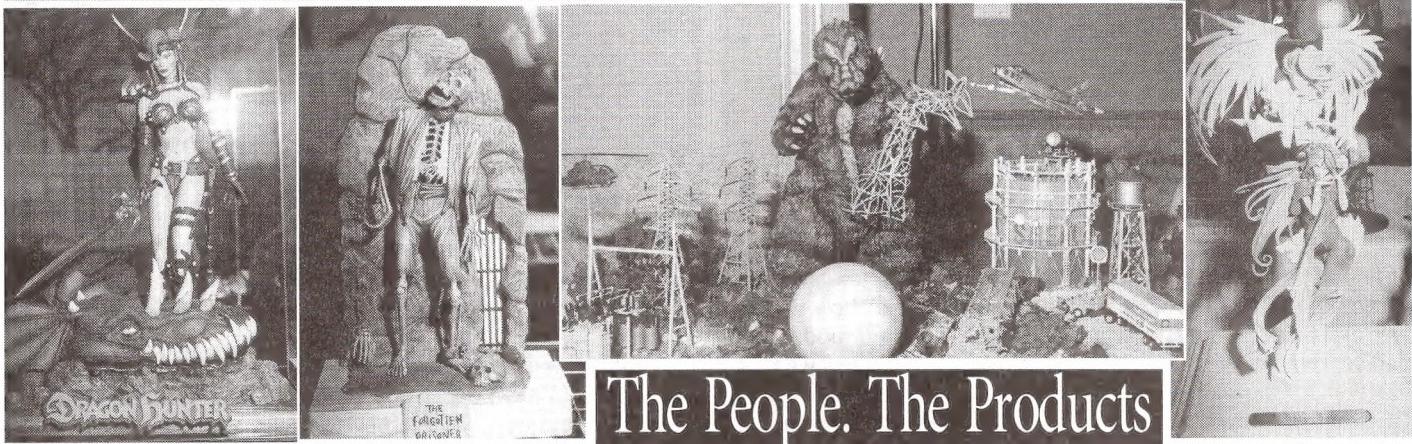
In my opinion, the organizers of the show, Larry Burbridge and Cory Glaberson, both of ReznHedz, did a fantastic job of not only organizing the event, but were literally "johnny-on-the-spot" when it came time to meeting the needs of the vendors. The only snafu was during Saturday's lunch, when vendors weren't quite sure what was happening. That got ironed out on Sunday and everyone was happy.

The room for the show was well laid out and there was plenty of room in the aisles for the happy throng. We are definitely looking forward to the next one and we understand that it will be moved to September to avoid crowding other model shows. Word has it that this next show will be bigger and better with some very nice surprises. That's all we can say for now, but we'll keep you posted as time gets closer.

Scheduled Guests:

Bob Burns
Brinke Stevens
Reggie Bannister
Deborah Dutch
Countess Vladimira

The Contest



The People. The Products



Some of the folks on hand for the show. Left to right, clockwise, Gordy Dutt, MiniPredMan, Animé kits; Gary Wilson and Brinke Stevens holding the new Brinke kit from Creatures Unlimited.

Brinke Stevens, Reggie Bannister, Deborah Dutch and Countess Vladimiro



Show promoters, the guys and gals from ReznHedz!



Rev-Mon came along with the upcoming Relic creature, *Draco*, *Babylon 5* and *Batman* related model kits.



Above: Keith from Keith's Komics from the Chicago area, carrying The Modeler's Resource tool! *Near left:* Gordy Datt and Fred DeRoso proving once and for all that absolutely no competition exists between Kitbuilders and The Modeler's Resource magazines. *Brinke Stevens and Silvia DeRoso look on.*

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With
Bill Craft

SKULLDUGGERY

**5 EASY WAYS TO
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We all know the colors of the human bone and methods of rendering them. But what about non human creatures with different chemical make-up than our own.

Creatures from distant planets or monsters born of intense radioactivity or even behemoths from alternate worlds of fantasy. This is what I wish to explore here. Methods of painting non human bones. The perfect choice of this unusual study is the assortment of skull kits from Grey Zon.

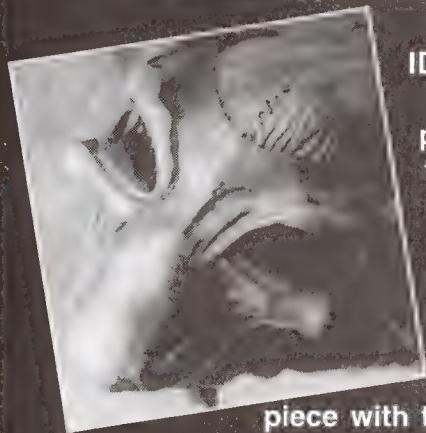
THE GODZILLA SKULL

I first primed the kit with black. I then air brushed white on all the protruding appendages. I then took a rust red and lightly fogged over the entire piece. Next I went into drybrushing using a light reddish white mixture. Over top all this I returned with a mist of white to blend all the colors. A dull coat sealant finished the skull.



ID4 SKULL

This kit was first primed with black and then airbrushed with black paint over the entire piece. I then took a dark blue and started working the recesses of the skull. When this was done I next fogged the



piece with the same blue. A tan color was added to selected areas of the underbelly and face. I then sprayed a milk white color in a single direction on the kit to give it more dimension. A coating of dull spray and the piece was done.

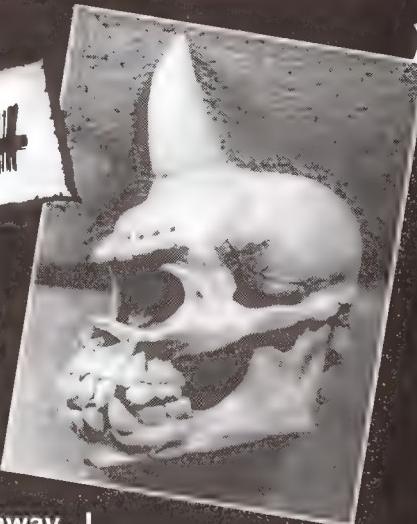
ALIEN SKULL

On this piece I primed the kit light grey. I then began the tedious task of antiquing the skull with Bon Artiste black stain. The skull has a great many crevasses that you must get into. The effect completed, I then sprayed dark blue onto the appendages. Next a misting of white to blend in the colors. The teeth were then painted silver. After an overcoat of dull spray I glossed up the teeth with glaze.

3



4



CYCLOPS SKULL

The kit was primed grey and antiqued with Bon Artiste Brown stain taking care to get the mixture into all the crevasses of the kit.

With the excess wiped away, I drybrushed a dark mint green color over the surface. I did not do the horn and teeth. I then misted certain areas with milk white to blend the colors. Dull coat the skull and it is done.

5



ALIEN QUEEN SKULL

The kit was primed black and then painted with a black basecoat. I then airbrushed dark blue on selected areas of the piece, followed by a lighter blue. I then

sprayed on the upper appendages a transparent amber. The finishing touch was to coat the larger flattened areas with a silver pearl. I left the teeth in the transparent resin form they came in and added a touch of transparent amber to the gum line. I finished this skull off by spraying a gloss coat over the entire piece.

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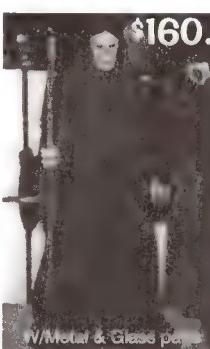
The Fairy Faela
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Tiffany Shepis
1:6 sc Resin Kit



Debbie Rochon
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1:6 sc Resin Kit



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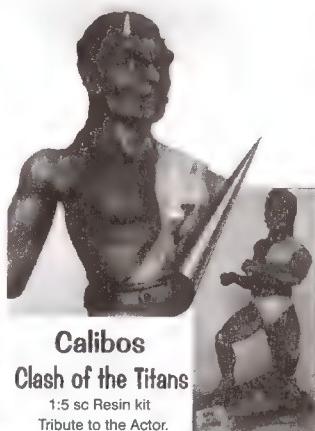
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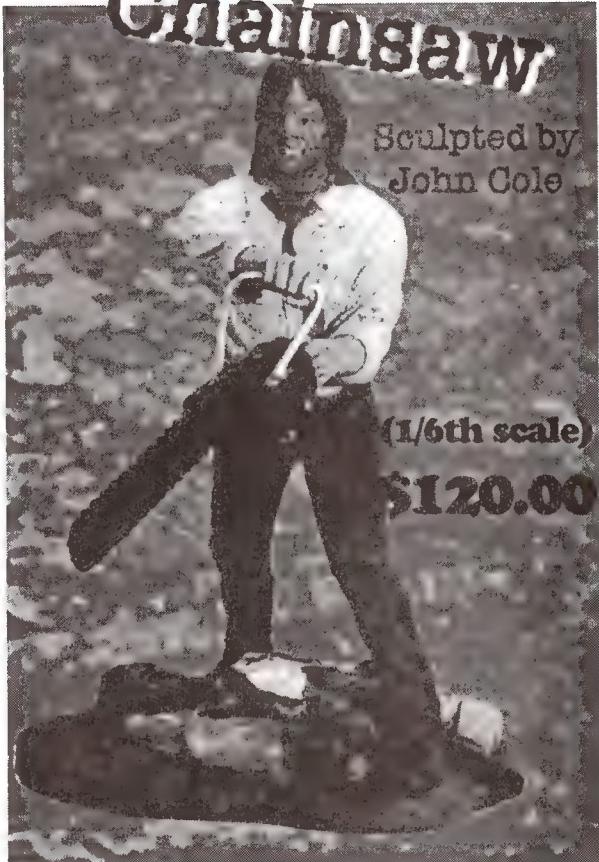
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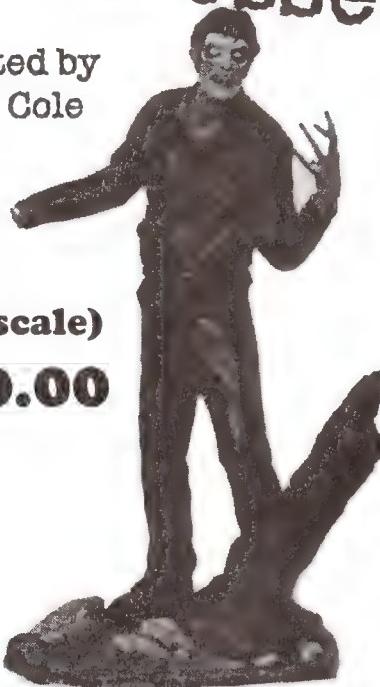


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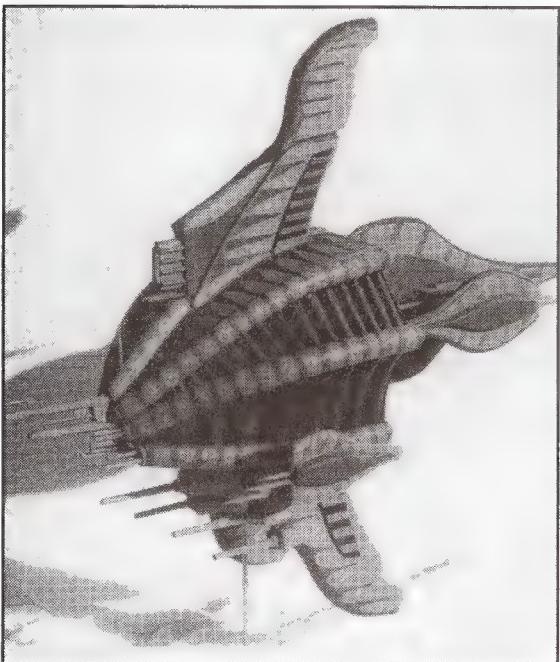
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Across the Pond

with Andrew "Mad Dog" Hall



It's that time of the month again. Now, there are words that every married man dreads but fear not you, the discerning model builder. For it is I, your English chum bringing you news from Across the Pond. In this article, rather than bring you a booooooring list of 'stuff', I thought we'd try something a little bit different. Remember that without change, we become stagnant and that means a bad smell!!!! So, this issue finds us looking at one main kit plus just a tad of news, so, let's begin with that news.

As previously mentioned, *Star Voyager* is a new sci-fi film type publication and in the very first issue, there is an interview with Tony James who owns the model shop Comet Miniatures. Within this article, we find Tony saying that he is working with the people who are going to produce the official **Babylon 5** kits and that Revell is going to use his **Minbar Cruiser** and **B5 Station** as starting points with their kits. Mmmm, one of my pals and FTVMC member, Richard 'Pogo' Kilby recently examined the WARP Minbar ship and states, "...this is the biggest Turkey this side of Christmas...no detail... inaccurate..." (the word "crap" comes to mind). So incensed was Pogo that he produced this one-off scratch version to satisfy his urges.

Chris Moody, sculptor of the Genocide kit, has been working on the UKGK book which, as the name suggests, will attempt to cover every British garage kit produced. I understand Chris has been aided and abetted by Chris Pickering who is the kit buyer for London's Forbidden Planet shop. It will feature kits by the likes of Jason Brookes, Vic Door, Paul Fay, Jonathan Dewer, Lee Ames and Mike Hill. As yet, I have no price nor release date but I, for one, wish him well. Oh yes, the blurb states that the book will have an introduction written by, and I quote, "Garage kit God", Terry Webb.

So now, grab a coffee, sit back, put your feet up and welcome to the main feature...

STAKED VAMPIRE

from Morbid Models

This is the second kit to be produced by Lee Ames under his Morbid Models tag line. We featured his Frankie figure in the last issue and now we look at his interpretation of a blood-sucker biting the dust...or should that be about to turn to dust? As far as I know, this is only the second kit to feature a staked vamp, the other being Mad Labs female "Staked Hammer Vamp" which was designed for use on a huge diorama coffin type thing. (-not counting Warriors Scale Models' Vampire bust highlighted last issue - Ed)

So, just what do you get with the Staked Vampire? Well, your postman gets a hernia because the kit is damn heavy and when you prise open the box, you will soon discover why. The reason is the ruined crypt base (I'll resist the 'crept in the crypt, crapt and crept' out line...bugger!) and that column is SOLID resin. In fact, there is more resin in this base than many kits I have. It and the flagstone base make up the diorama, all detail has been rendered very well even down to rubble on the dirty covered floor, very nice. I found no airbubbles in the base, but some in the column itself. Some folk may think this a problem, but as this is a ruin, you can use these to your own advantage. On the whole, the casting is really good and will not take an age to clean. The smaller bubbles cover with primer while the larger can be made bigger to represent damage and decay. I



could see this base being used with a number of horror, sci-fi figures. Even Vic Door's Apes would look good together in a Beaneath POTA diorama..something to think about.

The blood sucker stands just over ten inches tall and is dressed in pre-Victorian garb, unless we are being deceived and he is a 1980's vamp who has just returned from an Ultra Vox concert?

With his frilly shirt and racked sleeves, he looks the dandy and if you think of Hammers' great "Vampire Circus" movie, then you are in the right 'time frame.'

His trousers have three buttons on each leg just above the boots. I found that three of the six did need a little repair with putty. As they are very small this was not surprising and I would hazard a guess that this will vary from cast to cast. The amazing thing is that this was the only putty I needed on the figure's body.

You almost expect to be looking to repair detail like nostrils and in vampires cases, fangs, but I am pleased to say my putty stayed in its packet. There was work required to remove the odd seam line and again nothing to lose sleep over. The other parts which make up the vampire are both his arms, hands and the stake itself.

Fitting the arms to the shoulders did provide a few minor problems and I needed to file the parts to get a good tight fit so that the sleeves looked correct. The rucks on the sleeve can be left as they are or you could fill them in with putty to give your vamp a different look, your choice.

Before gluing the arms, I worked on the suckers' hands. Very nice detail here but the nails suffered a couple of airbubbles so time to don my white coat and a tad cosmetic surgery...in short, "get your putty out."

This is also where you need a drill or some poor bugger who will let you borrow his. The arms need drilling at the cuffs so the hands can be placed into the shirt sleeves. This does take some time but is worth the effort and the overall effect is much better in my view, but what do I know?

Once done, just glue the hands to the arms, arms to shoulders. You are now in a position to look at the stake. This is rather plain, so you may decide to either add some detail with a knife blade or make a stake from wood. Either way, do NOT glue into place until you have painted the figure. It will get in the way, honest.

After having built the vampire, I began to look at it in a slightly different light and put my 'reviewers' hat on. It's the same Lions cap, but I turn the piece round and got to thinking that there have not been many UK vamp kits produced. I also thought that with a little work, this figure could be converted into a 'live' vampire. All that's needed is to file off the creases in the waistcoat and fill in the provided hole, sand and away you jolly well go. Because you are not tied to positioning the hands, they could be turned to suit any position that takes your fancy thus creating a totally different



beastie. I know not if this was Lee's plan, but the idea is sound so having said this, look at the figure from a different view point and see what you think.

Painting.

The base should be done in suitable damp, dark, decrepit colours. Think 'musty', think 'dank' and any other words you fancy beginning with 'd' but not decaffeinated, okay? For me, the stonework was done grey, then given loads of drybrushing treatments, same for the rubble and the floor slabs. The dirt was painted mixes of browns and any old earth tones that take your fancy.

The vamp again can be painted to your own specifications, you are not tied to a colour scheme here so go wild...ish. After priming the shirt was done white, you could use cream if you wished. It's no big deal. Boots were painted black, then given a bit of scuffing, trousers were done a very, very deep purple. The waist coat was given a brown basecoat, then ink washes and the buttons silver on the waistcoat, while the trouser buttons were painted an off-white/bone sort of thing. Looking again at the waistcoat, I guess that given time, you could add a lit of detail to make it look like one of those plush embroidered items. The flesh was given another coat of white, this was followed by a top coat of white mixed with a little flesh just to give a hint of colour, nothing more. On the skin of the eyelids, a quick run round with red gave a nice effect. Then don't put the red away as it's time to 'burst a blood vessel.' Mmmmmmm, let's see that blood spurt. How much you use is up to you but don't go overboard or it will look damn silly.

Finally, I used a blue pencil, rubbed over all the exposed veins, to bring out the detailing. Those on the neck and back of the hands look very effective.

At the £70.00 mark and knowing resin kit prices, you do get a fair amount for your dosh so should you be into vampire kits, then this could just be up your alley. Contact: **Morbid Models, 122 Drayton Road, Norwich, Norfolk, NR3 2DL, U.K.**

And as the actress said to the Bishop, "There, you have it in a nutshell." More kits are planned by Lee and his latest is called **David Kessler** from the cult movie, "An American Werewolf in London." This is a five part kit and should sell for about £55/£60 quid. Should you wish to check out more from "Across the Pond", look for the DRONE advert at the rear of this fine organ.

Right, got to go and brick up the Channel Tunnel and remember that 'if a job's worth doing - pay an expert.'

~May your glue tube never harden~

*Andrew "Mad Dog" Hall
Film and T.V. Model Club
172 High Hope Street
Crook
Co. Durham DL15 9JA U.K.*



Issue #1: Here's the one that started it all! This issue features a look at the very first Mad Model Party, a brief profile of a team then known as Barker Bros., some reviews and what was to come in kit form. Very limited in quantity; 12 pg newsletter format. Cost: \$6.00 incl s/h; add \$1.50 outside U.S.

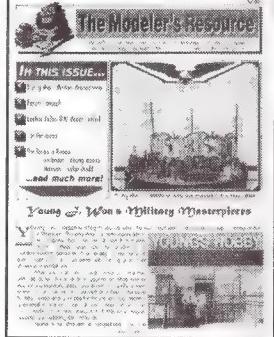


Issue #12: (Labeled 12B) This issue covers SCAHMS California Show and Wonderfest, Mike James' .38 Special how-to; profile of Dimensional Designs; first look at Toy Biz' new figure kits; Across the Pond and much, much more. Cost: \$6.00/USA \$8.00/Can-Mex \$10/Foreign.

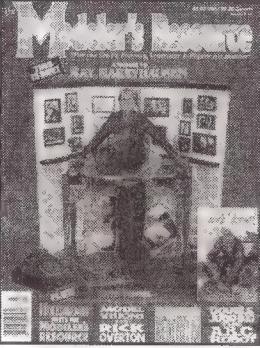


Issue #15: (Mar/April '97) Tons of modeling! Discover what you can do with sponges in Tom G's "Beyond the Bare Bones"; Bill Craft takes you on a tour of creating your own box art for that kit you've just produced; Chiller '96 highlights; Jim B talks shop with Greg Aronowitz' Legends in 3D; reviews and 'how-tos' galore! 66 pgs w/7 pgs color. Cost: \$8/USA \$10/Can-Mex \$12/Foreign

Issue #5: We were growing by this point - now up to 24 pg newsletter format. Features include: profile of modeler Young J. Won, Tools of the Trade, the Resource Review, a look at Panzer Concepts, The Central Valley IPMS Model Show & Contest, Glamour/Shadow Con, Steve Goodrich In The Arena plus more. Cost: \$6.00 inc s/h; outside U.S. add \$1.50.



Issue #14: (Jan/Feb '97) Lots of stuff! For those who didn't get this one, we cover Hollywood Meets The Modeler's Resource; You and Your Model Builder: A Survival Guide; Model Visions of Rick Overton; HAP's Lava Ape; Layering Colors with Bob Egrini and all the regular columns. Lots here - 66 pages with 8 pages of color. Cost: \$8/USA \$10/Can-Mex \$12/Foreign



Issue #16: (May/June '97) Jerry Buchanan goes speed of light with Ako-Ciko; Bill Craft renders surface textures. Tom Gilliland goes pale with Horizon's new Joker kit, interview/profile with Fairbank Models, SCAHMS show coverage, Glue Queen, Cindy Morgan cheers for Deformed! 66 pgs w/7 pgs color. Cost: \$8/USA \$10/Can-Mex \$12/Foreign



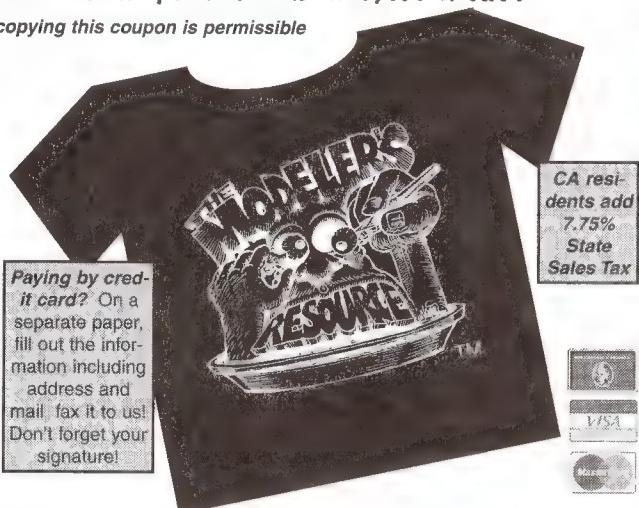
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Beyond the Bare BONES

with Tom Gilliland

Hey gang, this installment of *Beyond the Bare Bones* comes at you from the sun parched waste-lands of Timothy Bradstreet's "Red Sky Diaries". Sideshow, Inc., in partnership with Bradstreet have vinylized the story's main character *Gallows* into one hot kit. This gun totin', cig' smokin', anti-hero, vampire hunter has got it all and he's tatt'ed up to boot. There are not many kits that can boast the sculpture quality and subtlety of pose that this wonder spits out. Enough chatter lets get to it, lock-n-load and make every shot count!

Some preparation was done in the early stages of building this kit. Most importantly was the addition of drilled pins into the white metal hands. This additional support helped keep the notoriously difficult to glue white metal parts firmly in place. Second, a solid coat of Floquil Primer was given to the whole kit, especially the metal parts. This will guarantee to protect the future paint job as well as serve as a good color foundation for any light colored paints to come.

Once this prep work was done it was time to jump right in with the paintin'. I always like to start with the flesh and build out. The base coat was a mix of Tamiya Flat Earth, Flesh and a spot of Hull Red. This was then shaded in with a mix of Tamiya Flat Earth and Hull Red to create a brownish pink/burgundy. All of the muscle undercuts were punched in and some additional brown was added to the mix for the deepest shadows. The underarms, below the chin and breast line are the important shadows. A mix of clear and a few drops of Tamiya Hull Red was used to create a subtle red brown that was then used to add a hint of life to the flesh, especially on the nose, chin, cheeks, and the tops of the shoulders. I used an airbrush to very subtly shade in a little grey blue at the point where the breast runs into the shoulder and onto the veins of the arm. This was done very lightly with a mix of Tamiya Clear and a few drops of Medium Blue. Once everything was dry a very thin mixture of the original base coat was 'washed' over the flesh surfaces with an airbrush to tie in all the shading together.

With the flesh done, it was time to push into the detailing. I started off with the leather. Gallows' pants are a worn dark black, so I began by



basecoating with Horizon Black and then drybrushing lightly with Chocolate Brown, especially at the material edges. I followed this with additional dry-brushing with a Caramel Brown and then a mix of Caramel and Ivory for the most extreme wear. Additional stains and wear were airbrushed on with Polytranspar Black Umber mixed with a bit of Tooth Yellow and Base Belly White. Thinned down Horizon Ivory was used to add additional scuffed or worn marks with a fine point brush. Some additional staining and blotching was added with Horizon Red Brown and a mix of Dark Grey and Chocolate Brown. The boots were dealt with in the same manner, but I substituted Dark Grey for Chocolate Brown for a bit of contrast and then washed the boots down with Liquitex Wood Stain in Charcoal to add a slight dark sheen to the leather. The shoulder holster rig and police web belts were painted black and weathered with chocolate brown, red brown, and dark grey. I mixed 'em up for variety and contrast and finished weathering them by adding Horizon Ivory to the belt edges with a fine point brush. I also added a bit of sheen to one of the belts to simulate the plate finish that leather belts can acquire with a light airbrushing of Polytranspar Wet Look Gloss.

Now for all the metal gear Gallows has on board. The guns, belt buckles, boot tips, and necklaces were all based with Horizon Black. Then Testors Chrome Silver Enamel and Graphite Metallic were used to strike in the metallic tones. I varied the mix from part to part for variation. The necklace with the ball emblem was painted like sterling silver while the other a dark metallic. The Lee-Enfield rifle and revolver metals should be on the darker side, so I used a mix that was heavy on the graphite side. A wash of Liquitex Teak Wood Stain was used to add some grunge and grit to the firearms, while a small wisp of black was airbrushed onto the muzzle end of the barrel and on to the receiver of the Lee-Enfield rifle.



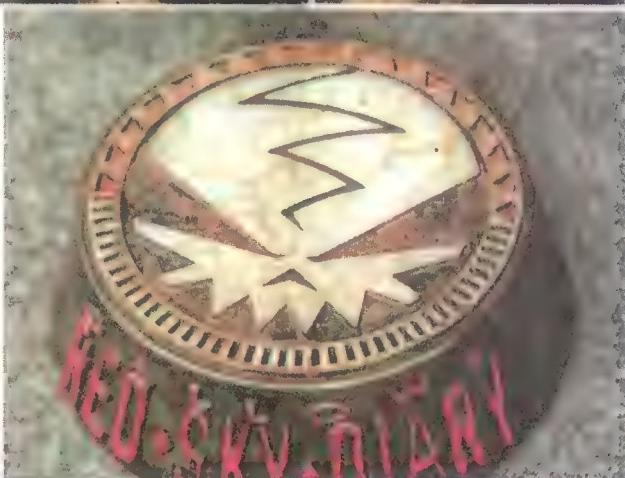
photos by:
Pat Sekino

The wood stock on the Lee-Enfield was done using light washes to build up a wood grain. First, I applied a basecoat of Tamiya Buff. Then I thinned down Horizon Red Brown, Chocolate Brown and Olive Green and began streaking them across the stocks' surface alternating colors as I went. Once complete, I used a very thin black brown to add thin streaks running from end to end on the rifle stock. The same procedure was used on the revolver grips.

Gallows' hair is a dark brown color and was painted with Horizon Chocolate Brown and then shaded with a mix of Bon-Artiste Mediterranean and Black Stain. His head cover was based out with a mix of Horizon Yellow Brown and Olive Green, and then drybrushed by adding Ivory to the base mix. Some additional shading was added with a fine point detail brush and a wash. The flash goggles were painted a black rubber color while the lens rings were given a dull graphite metallic look. The lenses were then filled in with Tamiya Transparent Red for a glossy subtle look.

Well, now the easy part was over! Time for the tattoos. This will required all the patience and care that I ever possessed. After just going for it, I realized it would have been very helpful to have very lightly traced the tattoo pattern onto the body with a #2 pencil. This would have allowed me to be more accurate and afforded me the opportunity to correct any mistakes. Once the pattern had been laid out I painted them in with a mix of black and burnt umber artist watercolors. They flow well and can also be removed with water in case of a mistake. Also the not quite black color will allow them to blend with the flesh better while remaining bold and not appearing so 'drawn' on.

Once I completed the endurance test, I sealed the tattoo work with a mix of Polytranspar Wet Look Gloss and a pinch of



gloss flattening powder. I highly recommend airbrushing a waterbased dulling spray like the one I used but if you need an alternative try Krylon Acrylic Spray Sealer. Before you resort to this make sure you test it. It should work with watercolor but ya' never know.

After a few more details were wrapped up I turned my attention to the base. A cool sort of trophy stand covered in lettering and topped with Gallows' vampire hunting symbol. I started by basing the skull portion of the emblem with Tamiya Buff. Then I used a makeup sponge to stipple lighter paint onto the surface to break it up. A thin wash of Bon-Artiste Fruitwood and some airbrush work with Polytranspar Black Umber and it was done. I then based out the rest of the base with Horizon Black. Once dry I airbrushed Testors Metalizer in Burnt Iron, Magnesium, and Exhaust onto the base in a broken blister pattern. I then used a wash of Liquitex Teak Wood stain to age and grunge up the metal and followed up with some burn marks using Polytranspar Burnt Umber and Black Umber. Some additional wear was added using a thin

wash of Horizon Red Brown for rust. The lettering was knocked in using a Red Glossy Paint Pen. A little tricky to get to work but once you've got 'em goin' it really makes the job of lettering easy. Some final wear was applied with Testors Aluminum and a fine point detail brush to create some fresh nicks in the metal.

Then I sat back and let the smoke settle. The *Sideshow Gallows* is my favorite kind of model. I like the human subjects with the crisp authentically detailed equipment and costuming that bring an added punch of welcomed detail. Thumbs up to Mat Falls for giving us a fine piece of work on the level that the military miniature modelers enjoy in abundance! You can hoard all the Predator and lame plasti-porn chick kits. I'll take this kind of Bad-Assed Armageddon attitude anyday.

Contact:
Sideshow, Inc.
31364 Via Colinas, Suite 106
Westlake Village, CA 91362
Tel: 818.879.1996
Fax: 818.879.1603

The Resource Review

with Guest Columnist,
Bruce "the Brush" Byerly



All right, all right, I know what I told you in my last article. "Build what ya got hiding in the closets and under the bed before going out and buying more figure kits." Well, I was wrong, OK? I admit it. I'm weak. I had good intentions, but hey, a kit like this one comes along and everything changes. No, really, this will be the last one. Yeah, right.

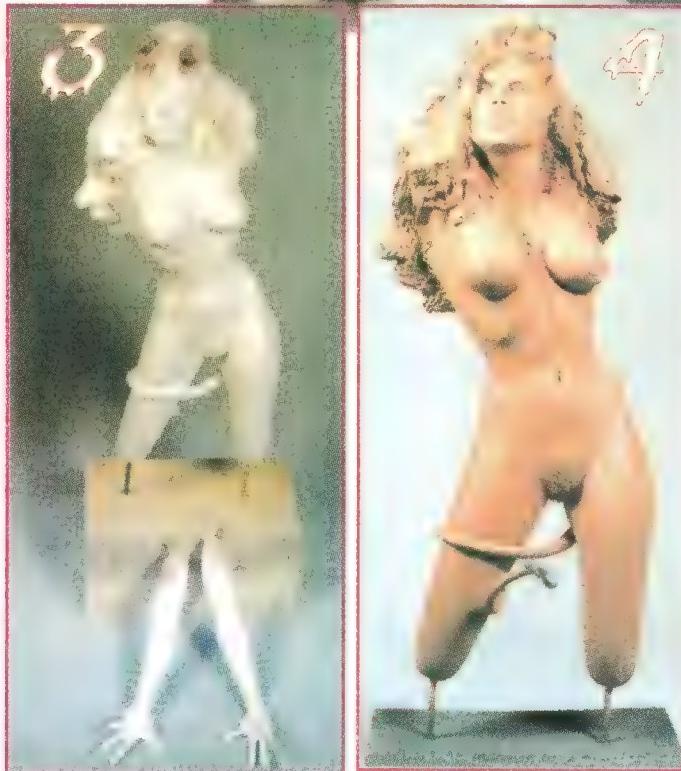
Anyway, it's **Cellar Cast**'s fault for distributing kits like this. I didn't have a chance. Her name is **Demoness**. The title pretty much says it all. If you close your eyes and think of what images that name conjures up, your dreams have come true. A boudacious babe that practically screams "ATTITUDE!"

The kit consists of 11 pieces, which includes a transparent resin flame base tinted amber, white metal ram's horns, and optional metal bikini (what else) (*photo 1*). Beautifully sculpted by Steve West (thank you, Steve), he has taken great pains in adding lots of very accurate detail. The pose and proportions of this figure are what I believe really sets it apart. Hmm, maybe it's not such a bad place after all. Hand me the sun-block and my Bermudas.

The parting lines were almost nonexistent. I only found a couple pin holes which took minutes to putty and sand out. The flames had a few air bubbles on the tips which took a little time to correct and I'll get to them later on. I just want to interject that the hardest part for me in doing a how-to on a kit like this is that my first instinct is to dive right in and keep going till it's done. Having to stop and take in-progress pictures and notes is pure Hell. There, I feel better now. Thanks. So let's get at it, eh?

I used my liquid latex/Bondo technique quite a bit on the arms and to build up the hairline around the horns for a more positive fit and to hide the socket a bit more (*photo 2*). If you'll remember, I outlined this technique in my *Delicate Stench* article in issue #15 so I won't go into it much here. But I'm getting ahead of myself a little.

First thing I did after the initial clean-up was to determine where the pins in her legs would locate to the flames. This I did by drilling a hole in each of the two leg sockets in the flames. Then I positioned her legs in the sockets and drilled into her legs from the underside of the flames, using the previous holes as guides. I then glued the pins into her legs, leaving the pins as long as possible so that I could mount her to a painting block. Her arms and horns were pinned also so that I could leave them off until I had painted the hair (*photo #3*). For those of you who are relatively new to figure kits,



as I was not too long ago, I heard a lot about pinning this and that and had no idea what I should use, so I'm telling you now. I use 3/32" brass rod for almost everything. Stock up, you'll use a lot of them. Now, where was I? Oh, yeah. I also smoothed out some of the hard lines on her face. It's just the way I like my demon women, you see. After all the Bondo trickery was complete, I gave everything a couple coats of lacquer primer, checked for any last minute fixes,



then polished the skin areas with a 3M™ scuff pad and warm, soapy water. This gives you a very smooth surface for painting flesh. And on this figure, there is a lot of exposed flesh to paint. Oh, boy. Now comes the fun stuff.

I always start with the darkest fleshtone. I like my fleshtones a little on the orange side, so my darkest color resembles an orange terra cotta. With a good photo showing lots of flesh for reference, I mix Red, Yellow, a dash of Raw Siena and White. It all comes down to personal preference. I also thin my acrylics down a lot and put on numerous coats to work into all the nooks and crannies and build up the color slowly. Be extra alert when painting the flesh on this piece because there are many areas of the hair where skin shows through it. It's a very nice touch. I love attention to detail. Thank you Steve (*photo #4*).

Next is the medium flesh color. I added White and a bit of Raw Siena to my base flesh color. I used this to define the muscles by "sketching" in the high areas with my airbrush. I thin down all these colors more than usual so that they build slowly. I also like to have a high contrast between the darker and lighter colors because I'll be blending them together later. Now I could really start seeing the figure come to life (*photo #5*).

I added more White and a bit more Raw Siena to the medium flesh color and started airbrushing the lightest flesh color. I used this sparingly on the highest areas. This may look a tad ghoulish at first but after I've finished with the light flesh, I thin this down even further and lightly mist this over the figure so it has a more subdermal 3-dimensional look and blends the contrasts together a little. At this stage I went ahead and finish off her eyes and lips and base coated her hair. I started her eyes with a warm oyster grey. This is a light grey with just a touch of Burnt Siena. Then came black to define the iris, a medium grey-green iris which blends inward to a light green center and a black pupil. I add a small dot of white to each side of the iris to simulate reflected light. (There are opinions on doing this or not, so give it try or don't.) I drew in the lashes with black, touch the inside corners of her eyes with a small dot of Red Oxide and her eyes were done. I painted her lips coral and highlighted them with this base color plus a little yellow. I added just a little blush to her cheeks with some Red Oxide mixed with my light flesh color. Yes, the cheeks on her face too. The hair was base coated with Raw Siena (*photo #6*). I like to do my hair going from light to dark, starting with a light base coat and adding darker washes. In this case, Burnt Siena with Black. As a last step to this painting session, I gave her a couple

coats of flat lacquer. I let this sit overnight and mentally prepared myself for the next session.

I decided to make my *Demoness* a redhead so it would continue the fire theme and because some of the redheads I've dated.... well, some other time. OK, with the hair basecoated Raw Siena, I started with a very thin Burnt Siena/Black wash and built the shadows slowly. You'll also notice that this darkens the basecoat a bit. When I got the color I was looking for, I let it dry, then shot it with flat laquer. When this had dried, I came back and highlighted areas by dry-brushing with lighter and lighter shades of orange, until the color was almost yellow. I used this sparingly and just added a hint here and there.

Her tail I painted a black-green. I started at the tip and finished in the tailbone area (hmm, coincidence?). I airbrushed from



there on up her spine and blended the color out to the sides. Then I drybrushed along her spine and into the tail with my dark fleshtone. I also used this fleshtone on the tip of her tail. I don't know why. It just kinda came to me, (photo #7).

All that was left was to paint her fingernails a bright red and glue her arms in with 5-minute epoxy. A nice tight fit, if I do say so.

I painted the "bra" of her bikini a medium reddish-brown and the skeletal fingers a bone white (white with a touch of Raw Siena) and when dry, washed everything with my mix of Burnt Siena and black. The demon head bikini bottom was painted with the same reddish-brown, the horns with the bone color with a touch of black added. The tongue was painted using the red-brown with white to lighten it up and everything was washed with the brown-black mix.

Ah, now the flame base. This was fun. Like I said before, a couple of the tips were short-shots (bubbles) so I filled

them with 5-minute epoxy and shaped them while it was still wet. To paint the flames I used acrylic stain glass window tint, available at most craft stores. I started with yellow, beginning just shy of the tips and feathering towards about mid-way down. Then got out the red and blended this into the yellow and on down further. I ended with a bit of blue at the bottom. I also used the red and blue to pick out the folds in the flames. The bottom was fogged in with Burnt Siena and Black, streaking this upwards into the flames. Told you this was fun. The nameplate was painted a golden yellow then highlighted by airbrushing red along the bottoms of the letters, (photo #8). It would really be a cool effect to attach the flames to a base and light them from underneath. Now all I had to do was to glue her to the flames and Voila! another piece for the coffee table.

I cannot recommend this figure highly enough. At a MSR price of \$100, this is a steal, and a lot of fun to paint, let me tell you. Oh, I guess I just did. So give **Cellar Cast** a call at 206/723-6801 or drop them a line at 9621 54th Ave. S., Seattle, WA. 98118. That is unless you should make a car payment, then flip a coin.

Well, I hope to have another gem for you all real soon, so until then, "model on dudes and dudess."

~Bruce the Brush (btbrush@aol.com)~



Gremlin on the Loose!

Kit Reviews by
Larry & Leann Brackney

Ah Spring, that wonderful time of year when dealers overwhelm you with all of their newest offerings, and your thinning wallet begs for mercy. As I'm writing this, we're well into the Spring show schedule, with Wonderfest, Chiller, and ReznHedz behind us and the Mad Model Party looming ahead. We'll be taking a close look at some of the new releases in future columns, but for now, here's a glimpse at other recent goodies.

Wendy and Richard Pini's Elfquest series has enjoyed a long-lived and loyal following. It's little wonder that Elfquest figure kits are finally making their way into the market. The first licensed Elfquest kit, **Cutter**, is now available from **Avatar Creations** (formerly Streamline Pictures). Cutter is a 1:7 kit of the wolfrider warrior, sculpted by Wyatt Weed. For those that are curious, a 1:7 scale elf is about 9" tall. Cutter includes a "woodland" base with nameplate, and features the elf striking a heroic pose with sword raised on high. I appreciated the simple base, which accommodates the figure without crowding it. The result is a nice display piece that's not going to gobble up a lot of precious shelf space.

I received the Streamline release which features attractive full color packaging. A variety of photos adorn the box, providing terrific photo reference material and giving the buyer a good idea of what they're getting. A nice instruction sheet is also included, and should be a real boon to first time kit builders. The kit itself is well protected inside the box w/ packing material and individual ziplock bags. Honestly, the box seemed much larger than necessary for the kit. I kept rummaging through the packing material looking for more stuff!

Cutter consists of 18 cold cast resin parts. Most of the parts were in good shape, requiring only a bit of clean up. Unfortunately, the arm attached to the main body section had apparently broken off during production, and was crudely superglued back in place. Nothing a bit of putty and sanding couldn't fix. Another out-of-the-box snafu related to Cutter's ears. Only two left ears were included. This gave us the opportunity to put Streamline's customer service to the test. Leann, resident chief of covert gremlin operations, contacted Streamline about the mistake. The person she spoke with was apologetic and promised to have a replacement ear in the mail immediately.

True to their word, we received a new set of ears and a handwritten note within a couple days. In the end, Streamline stumbled just a bit on quality control but scored big on customer service. I understand that production on the kit is being handled differently under the Avatar name, so these types of problems are hopefully a thing of the past.

Sculpting quality on Cutter is fairly strong. Weed's done a good job with the anatomy, providing nice, clean, muscle definition. Sculpting on the hands falls down under close scrutiny, with the right hand being noticeably smaller than the left. The facial likeness is on target, and should please Elfquest diehards.

Prework on Cutter was fairly straightforward with some light seamlines, as well as a few visible and subsurface airbubbles that needed attention. The figure required putty work around the hair "knot," belt, neck, and crotch, but for the most part breaklines were well planned and unobtrusive. Because of some of the puttywork that had to be done, we chose to prime and paint the figure in one assembly.

Anime kit builders will feel right at home applying tried-and-true techniques used in that genre, particularly when painting the figure's



eyes. Painting Cutter was straightforward with multiple light shades of airbrushed flesh-tones. I basecoated with a slightly ruddy color, then worked in lighter shades on the raised areas to enhance muscle definition. Once that was done, I came back with a blush shade to blend the fleshtones and pull the scheme together. Cutter's pale blond hair was replicated by basecoating with a yellow/beige color, then dry-brushing ivory and off-white over the raised areas. The box art provides some guidance on painting Cutter's eyes, but practically any issue of Hobby Japan is crammed to the gills with excellent examples of specular highlights for anime-styled eyes.

Cutter's clothing is fairly simple, consisting mainly of a pair of pants made from an animal hide. I basecoated the pants in a dark brown, then airbrushed lighter reddish brown shades. After sealing the pants, I followed up with a wash of Winsor & Newton "Nut Brown" ink for shading. A bit of spot detailing, some metallics for the sword, arm band, and torque, and you're pretty much done with the figure. Drybrushing and stains will go quite a ways on the base, which is comprised of rocks, grass, a log, some rotting wood, and fungus.

Elfquest collectors will likely consider Cutter a "no-brainer" at \$90. I suspect it will also appeal to parents and modelers longing for kinder, gentler, fantasy-themed kits in a hobby that seems obsessed with sculptures featuring scantily clad females, aliens, and the like. The kit is relatively easy to assemble and paint, and makes an attractive display piece when completed.

The truth is out there? Here's the honest truth! Chris Carter's inspiration for the X-Files was (largely) a 70's television series, Kolchak: The Night Stalker. Each week, reporter Carl Kolchak, played by Darren McGavin, would investigate some abominable horror. And each week, Kolchak would be ridiculed and generally busted in the chops by his boss, the cops, and anyone else he tried to explain things to. It's a classic series, well worth renting or catching on the Sci-Fi channel, and now it's the subject of no less than two garage kits! Fairbanx and Dimensional Designs have both released kits of McGavin as Kolchak. This time out, we'll be taking a look at the latter of the two kits.

Sean Sansom handles the sculpting duties for Dimensional's 1:6 kit of Kolchak as he appeared in the pilot episode. Here, Kolchak literally has his back against the wall, brandishing a cross in front of him with nowhere to run. The sculpture is cast in 11 white resin pieces. Two rubber bands are included to simulate camera and tape recorder straps. A xerox copy of a "newspaper" is also included to detail the base, and after reading the fine print, I'll be VERY careful around the Dimensional Designs booth at future shows!

All of the parts cast very cleanly, requiring only minor work to remove sprue and light seamlines, and to fill a few minor bubbles.



Parts socket neatly, but some putty and sculpt work were needed to blend the waist, hat, neck, right shoulder, and near the elbow on the left arm. Fortunately, the most elaborate putty work took place on the arms, which contained a well defined and easy to replicate corduroy pattern. The kit was built and painted in two subassemblies, the main body section, and the base/left forearm, with the camera and tape deck being attached at the end.

The pose and proportions on the figure are decent, and really convey a sense of panic. The likeness to McGavin isn't bad, unfortunately the mood of the piece is slightly spoiled by a lackluster expression. Overly heavy wrinkles in the forehead and around the eyes and mouth also detract from the piece a bit. I was impressed by Sansom's work on Kolchak's hands in terms of both the vein and bone structures. Likewise, the base and clothing are nicely done, and provide many airbrush and drybrush opportunities.

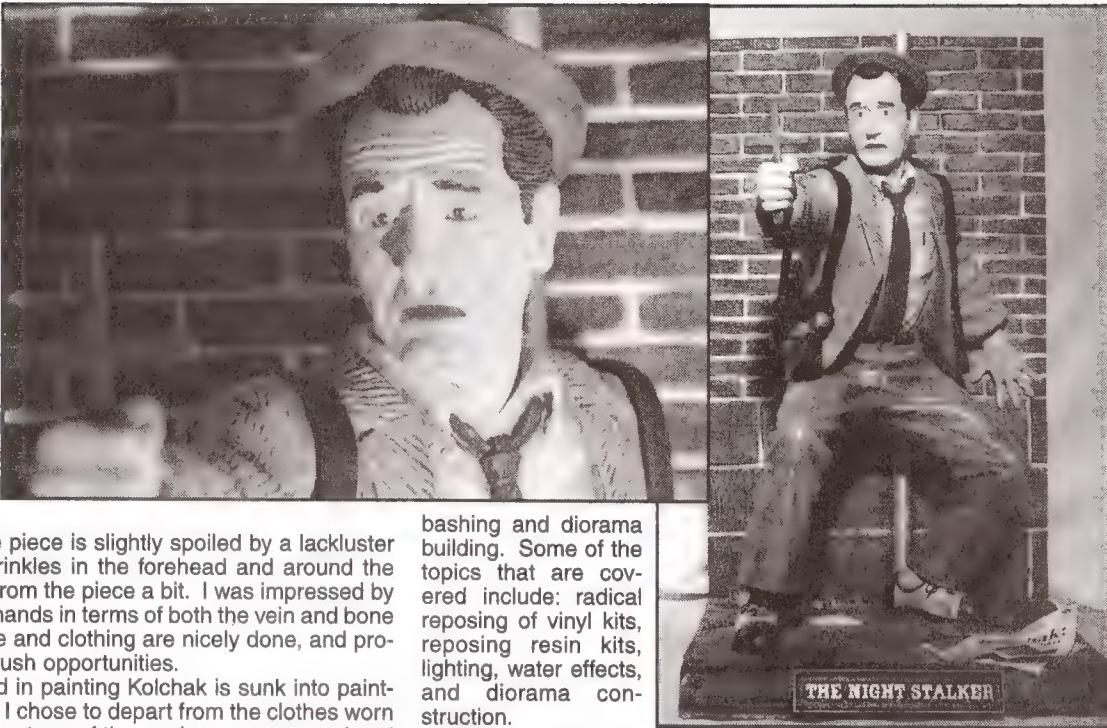
Most of the work involved in painting Kolchak is sunk into painting his clothing and the base. I chose to depart from the clothes worn in the pilot, instead taking advantage of the corduroy texture sculpted on the jacket. I basecoated the jacket with yellow brown, then drybrushed beige and off-white to pick out the texture. Paints were airbrushed in the same shades with a light wash of Nut Brown ink to simulate khaki. The shirt was basecoated in a light gray, then drybrushed with lighter shades of gray and white.

Dimensional Design's Night Stalker sells for \$130. The base and figure are tight and work well together, presenting a cohesive scene without taking up a lot of room. Sculpting is on-par, losing just a few marks for the slightly disappointing face. The kit assembles cleanly with straightforward puttywork and is a breeze to paint. Night Stalker stands out prominently as one of many new kits capitalizing on characters not featured in big budget films. It's terrific to see kit makers like Dimensional Designs continuing to produce kits of characters that they obviously have a great fondness for.

The last kit for this issue's column isn't even a kit at all! It's the latest installment of David Fisher's popular Model Mania video series, *Model Mania 3: Customizing and Dioramas*. I had the pleasure of snagging one of David's "ultra super limited edition" copies at Wonderfest. As this goes to print, the video should be available from your friendly neighborhood mailorder house for around \$35.

You may well be asking yourself, why on earth would I want to buy ANOTHER video? You've seen Tom Gilliland's Horizon video. Picked up one, if not both, of David Fisher's other Model Mania vids. Heck, if you're hardcore, (and who isn't these days) you've probably got one or two of Wayne Hansen's video opuses sitting in your rack. Well folks, if the basic painting videos left you hungry for more, then it's time to move on to the main course.

Model Mania 3 is geared to the figure kit modeler who has mastered, or is at least well versed, in the basics of kit assembly and painting. The video assumes you're ready to move on to some heavy duty kit



bashing and diorama building. Some of the topics that are covered include: radical reposing of vinyl kits, reposing resin kits, lighting, water effects, and diorama construction.

Fisher walks you through some fairly complex modifications in a hurry, but you'll easily get the jist of things after a couple viewings. Some of the effects he achieves using materials you've probably walked past in a hobby shop countless times will amaze you. I quite literally found myself shouting during a couple of the segments. (Only nice things, David, honest!)

The one nitpick I had with the tape were the supply lists that Fisher rattles off at points in the tape. The lists are fairly modest towards the beginning of the tape, but beginning modelers who are trying to keep up with the list towards the end will likely suffer a heart failure when they begin to tally up the cost. It's true that some of the items are one-time costs, or will last for a long time, but I'd hate to see people scared off because they thought they needed to shell out big bucks to "join the club." It might have been nice to emphasize that hobbyists tends to accrue tools throughout the course of their careers, as needed. If that message was conveyed in the video, then it sailed right past me.

That aside, the tape is probably worth the time and money of even the most jaded among us. There are so many neat tricks that it's unlikely anyone's been exposed to them all. It was quite possibly the coolest thing I bought at Wonderfest, and that's saying a lot!

I see from the clock that it's time for me to put another column to bed. There are kits to build and bags to pack. LA here we come! We'll see you again in two short months when we take aim at Python Press' James Bond Thunderball kit, the new Sideshow zombie kit, "I'm Back," and who knows what else.

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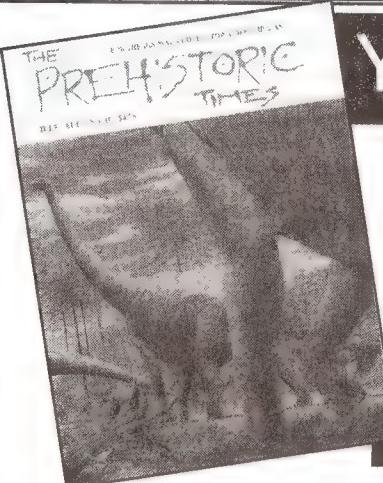


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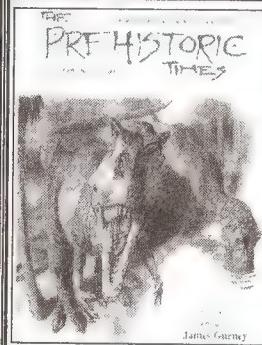


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Kit Kraft - A Modeling Mecca

and an interview with Randy Vandal - by Jim Bertges



Kit Kraft, Inc. in the same location since 1954. On the left, Wall O' Kits! On the right, customers check out the latest in vinyl and plastic sci-fi, fantasy & horror.



Los Angeles is a great place to be a model builder. Oh sure it's huge and spread out all over the place, but if you know the right places to go, you can get anything and everything for your modeling needs. There is one special place in the hot and mysterious region known only as "The Valley" that has come to be known as the Mecca of modeling. No, we don't all turn our Xacto knives to the west and chant or anything, but when a modeler in Los Angeles needs something whether it's a kit, or paint or a new tube of glue, he or she goes to Kit Kraft.

In 1996 the shop celebrated fifty years in business. Kit Kraft was established in 1946. It started with a loan of \$2000 and

set up operations in a section of another shop on Melrose Ave. Three years later they established their own small shop on Melrose. Then, in 1954, they moved to their present location on Ventura Place in Studio City, not far from Universal Studios. Myk Sitkin, the founder's son and current boss of Kit Kraft says, "If it catches on we'll stay." This is where modelers of all levels have been coming to pick up kits, paint, supplies and some of the best advice available. Until recently, Tom Gilliland was a regular fixture at Kit Kraft, providing tips and lessons for anyone with a question. Now, Tom has moved into the film industry and has passed the mantle over to Randy Vandal, Kit Kraft's current resident modeling guru. Of course, everyone behind the counter at Kit Kraft is knowledgeable about not only modeling, but about the variety of crafts offered by the store.

Kit is only part of the store's name, Kraft is the other part. They also

offer a vast array of craft supplies from beads, to decoupage materials, baked enamel jewelry, molding and casting items, balsa wood, clay, jewelry findings and dozens of other craft items. Many of these things can come in handy for modelers as well and the helpful, knowledgeable staff is ready to explain anything a modeler needs. Because of its proximity to several of the big movie studios, you can often hear movie special effects artists and miniature builders in the store looking for something for their latest project. The shop also offers modeling lessons to young builders. The kids provide the kits and for a small fee, they can use all the paints and tools available and they are guided in their efforts by Kit Kraft's main model pro, Randy Vandal, as well as other staff members.

Myk Sitkin has been with the Kit Kraft since he was born, "I've been with the store since 1954. My Mom used to keep us in a crib in the back." He has seen many hobby trends pass by since the time his father ran the shop. "We've seen a lot of things come and go, but nothing became as popular as quickly as the resin (figure) kits. Now it has become established and has become another steady part of the business. We really hope it will last." When I asked Myk how Kit Kraft has managed to stay in business for so long considering all the fluctuations in the modeling industry, he pointed out that it was the store as a whole, both the models and craft items that keep it all going. "The plastic kits have always been a staple. I don't think we could survive on just the resin kits alone. The rest of the store helps keep us going. Especially now that there's more competition. That's good for the industry as a whole, though, now that there are more people in it."

Kit Kraft even ventured into the resin arena itself. Their first kit "Vampyre Hunter" was sculpted by Thomas Kuntz. The kit was a joint design venture between Tom Gilliland and Thomas Kuntz and looked as though it was based upon characters like Solomon Grundy or the Hammer film "Captain Kronos, Vampire Hunter." The kit was a good



Left: The aisles of STUFF! Ready to provide you with everything you need for the latest kit or diorama, or whatever. If it isn't here, maybe it just doesn't exist! **Right:** The dino heads behind the counter.

seller and was considered a success by all involved. The rights to the kit were sold back to Thomas Kuntz who is currently handling it. Myk doesn't foresee any new kits coming from Kit Kraft in the future, but nothing can be totally ruled out.

There are few craft or hobby shops that can compare to the selection of materials, supplies, kits and advice that Kit Kraft offers. As Myk jokes, "We can fool the best of 'em."

Just standing in Kit Kraft for a while, you will hear questions being asked as to painting methods, assembly techniques and the use of certain materials. Chief among the purveyors of such wisdom at Kit Kraft is Randy Vandal, many of whose built-up pieces are on display at the store. I was able to sit with Randy when he was able to take a break from a hectic Saturday afternoon.

• **TMR:** Why do you build models?

• **RV:** I guess it's the surprise. Once a model is completed, I'm always surprised when I'm finished with it. I never thought I could do something that would look so professional. Thanks to Tom's (Gilliland) guidance through the years. I started off repairing action figures, restoring them to their original condition for sale at conventions. The more I came into Kit Kraft to buy paint, I was drawn to the resin section. Before I knew it I was diving into \$100 and \$150 model kits.

• **TMR:** Did you build models as a kid?

• **RV:** I always built the Aurora kits. I built a lot of the cars, not too much military. I was into monsters and hot rods. I built the superhero kits, too, like the Aurora Spiderman.

• **TMR:** So you are a figure guy from way back. How did you go from a guy who came into the store to buy paint to being the guy behind the counter who gives out the advice and gets paid for it?

• **RV:** It's because I already asked all the stupid questions myself and I

know what everybody's going to ask. I started painting kits and when I got good, other people asked me to paint their kits for them. When I saw there was money to be made doing that, I did it so I could afford to buy other kits. Tom Gilliland saw what I was doing and when he decided to leave here to pursue a career in film, he thought I would be a good replacement. It was great because I wasn't happy in the flower business.

• **TMR:** Did the flower business help any with modeling?

• **RV:** Yeah, it helped me with color mixing and being able to eyeball perspective and dimensions.

• **TMR:** Do you have any favorite kits?

• **RV:** I'm really fond of the new "Dark Creature" kit from Vicious Kits. It's the Skexxis from Dark Crystal. And I really like Tom Kuntz' "The Abduction" from The Cabinet of Dr. Calagari.

• **TMR:** What draws you to a particular kit? It is the character, the sculpture, a combination of various aspects?

• **RV:** I can be very forgiving of certain sculptors. Things other people will cut down I will forgive because I like the character or the pose or I like the feel of the whole kit.

• **TMR:** So you'll get something because you like it, not because it's perfect.

• **RV:** Right. I don't even mind a bad casting, if that's the way I have to take it. I'll work with it.

• **TMR:** Do you have special painting techniques you'd like to share? Something unique, or would you rather keep them all secret?

• **RV:** I don't really have any secrets, I just copy the biggies. Of course, I'm sure there are lots of things I do that people would think is strange.

• **TMR:** Strange works.

• **RV:** I was one of the only people who liked the Tamiya putty. Most people couldn't work with it. I wasn't able to work with Milliput, but now I'm using Magic Sculpt. It's more like working with clay. I used to use the Elmers epoxy ribbon or the Tamiya putty which most people found too gummy. Some reason it agreed with me.



Above: Some people never look up. **Above the register,** life masks of some very famous people! **Right:** Randy Vandall with two of his favorites, "Batgirl" and "Gowron."





• TMR: Maybe your chemical make up is compatible with it.

• RV: I guess so.

• TMR: Do you have any special assembly techniques you find useful?

• RV: I'm really impatient with building kits. People watch me building kits and they're in awe. I never measure anything. I just figure a hole should go there and that's where I drill. When I pin it, everything fits, but I don't know how I do that. I just want to get it together.

• TMR: So, it's 'get it done so you can get to the painting.'

• RV: Exactly. I'm not the biggest fan of building kits in the world.

• TMR: So you're not a big customizer.

• RV: I do appreciate dioramas and people who put a lot of time into them. I haven't had time to do a lot myself, but I'd like to get into it someday. I'd really like to customize the Inteleg Crow kit. I want to build the window he jumps through and maybe sculpt a crow to go on his shoulder.

• TMR: What kinds of things have you done that we would know? Any built-ups for kit boxes?

• RV: I haven't done any boxes yet. I did Henry Alvarez' table display for the Mad Model Party and this year's Chiller Theater. I'm doing some Disney stuff for Wolf's Head Productions which is on sale at Disney World now. I built the World War II tank that was in the most recent Microsoft ad. I've done some advertising work for Jurassic Park 2. I did a mock up of the theater display that will be in theaters next summer.

• TMR: Is it a cardboard standee?

• RV: No, it will be a full size display of a dinosaur. I can't say exactly what it's doing, yet, but it's going to be a full size dinosaur.

• TMR: As the resident modeling guru here at Kit Kraft, what's your most frequently asked dumb question?

• RV: If acrylic paint will wash off once it's dry. I get that about a million times a day. People don't understand that just because it's water based that it's permanent. One thing that I learned from working here is that you can

coat acrylics with lacquer. I used to use an acrylic matte coat for my kits, but now I'm using lacquers over acrylics for the transparent colors.

• TMR: I would think people would be asking why their paints won't dry on vinyl kits.

• RV: Exactly. I had that problem with the second vinyl kit I built. It was a Horizon Wolverine and to

this day the paint isn't dry. I've redone that Wolverine about four times.

• TMR: Did you strip it down or just paint over?

• RV: The first couple of times I stripped it, but then I just painted over. I finally coated it with Ceramcote and it dried. My first vinyl kit was the Horizon Batman and I painted that about five times.

• TMR: Is there anything unusual you use in modeling that other people might not have thought of?

• RV: A couple of the best tools I have for doing puttying and minor sculpture work are some tools I made in high school craft shop. They made us make our own tools for lost wax casting. And those two tools I made as a kid are the best tools I have.

• TMR: Do you do any sculpting?

• RV: A little bit. I have a base out now, called the Sci Fi Base. I originally made it for my Gowron kit and George from GeoMetric saw it and said I should put it out. I also plan to make a city sidewalk.

• TMR: What else do you have going on?

• RV: Because of my workload, I've had to move my modeling into a commercial space

which I share with Tom Kuntz. I'm doing a lot of work for Wolf's Head now. And I hope to do some work together with Tom soon. He advises me on the paint schemes for his kits that are on display in the store. I'm learning a lot from him because he comes from a different background. His is more of a Military vehicle modeling background. He doesn't do a lot of airbrushing, he uses brush techniques. He has a different take on painting. He uses magic books as reference because they use paint to create illusions. I'm learning some of that from him too.

• TMR: What is it that you do that other people may not have thought of?

• RV: I do eyes a little differently. If someone is going to have green eyes, I'll do a basecoat of green that's almost black and then put in two lighter shades of green into that before I dot in the pupil. The lighter colors go in while the dark color is still wet to give the color depth. Then I'll splotch dirty paint water on it. That works as a light wash.

• TMR: What can you tell me about the model classes here at Kit Kraft? How did they begin?

• RV: That was before I started here, but I came in one day three or four years ago to ask Tom a painting question and found him upstairs amid a group of screaming children. That was the first I'd heard about it. A lot of kids who started the class in Jr. High are almost out of High School now.

• TMR: What's the charge for the class?

• RV: It's \$15.00 a session which includes all



Here's the "good stuff"- the counter where all the resin and many vinyls are kept (pictures above).

Bottom: More build-ups. Note "Vampyre Hunter" in upper right hand corner of shelf. Most of these kits were built up by either Tom Gilliland or Randy Vandall.



the supplies and instruction. All they have to supply is the kit and they don't even have to buy it here, although we prefer it. A lot of kids are into the figures. But when they see other kids trying planes or cars, they try that too. It's a good thing to explore other areas even if you're a figure modeler you can learn something new by trying different kits.

• **RV:** We all take turns teaching the classes. It's fun to work with the kids and discover their hidden talents. You discover things you normally wouldn't discover if they weren't building models. The main thing I really like about working here is that the kit building fans are some of the nicest people in the world, and the most devoted. The people are the biggest plus.

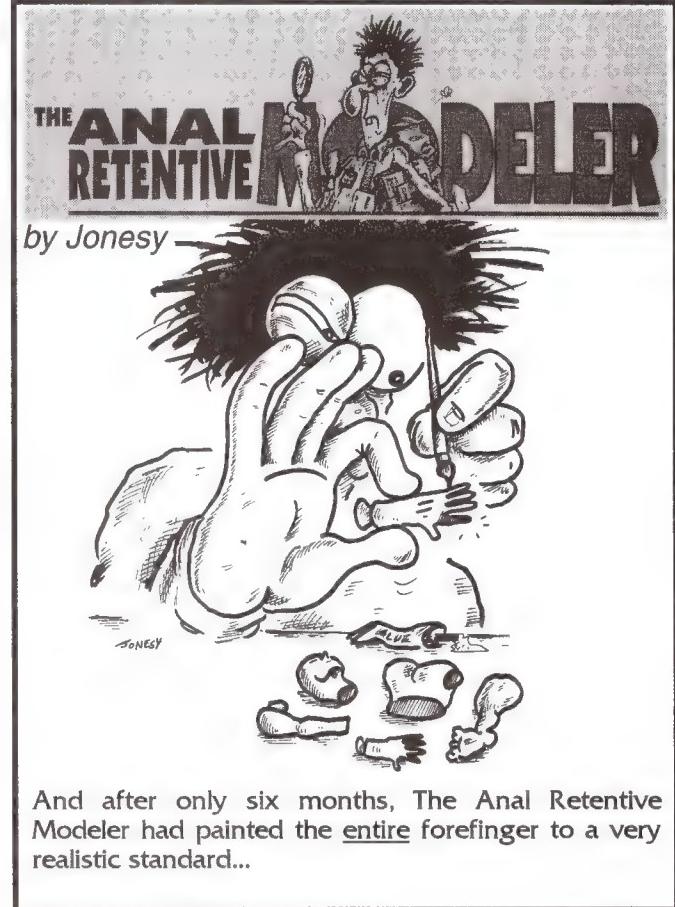
It's not just the selection of kits and supplies that makes Kit Kraft the modeling center of Los Angeles, it's the people that work there. They always have time for a bit of advice or time to help search for a kit or a particular item on their well stocked shelves. When a modeler or crafter visits Kit Kraft they feel like they're visiting their modeling buddies. It's a place where you can hang out for a while, check out the newest stuff, talk modeling and get what you need before you head back to that gluing, sanding and painting.



Near Right: A small part of the aisle where the paints, glues and overall supplies are kept!

Far Right: Our friendly staff ready to help you with all of your needs (*l to r*): Randy Vandal, Polly Ann Hornbeck, Myk Sitkin and Shawn Crosby.

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Starship Trooper, Part 2

In my last installment, I closed by stating that I was in a quandary over what colors to paint Windy. I have been a military modeler most of my modeling life and the biggest obstacle to painting I ever had was finding the time to drive to the hobby shop and to purchase the color established by government regulation. Buy the color and squirt it on the model. Voila, I'm finished! There are no government guidelines for painting creatures from another planet or dinosaurs for that matter. Rather, this requires a certain level of intuitive skill that I do not possess. I therefore rely on outside sources to gain intuitive insight regarding color selection.

Tom Gilliland's articles and painting instructions are a great help. I often rely on artists' renderings for ideas on painting dinosaurs. But, I was drawing a huge blank on how to colorize Windy until three intriguing books from Sterling Publishing Company arrived at my door, (*Photo 1*). The Celtic Image, ISBN 0-7137-2480, Celtic Mandalas, ISBN 0-7137-2375-0, and Celtic Art Source Book, ISBN 0-7137-2144-8, all contained fabulous images and color schemes based on Celtic myths, culture and mysticism.

Apart from the fascinating subject matter, the profusion of colorized mandalas and mystical symbols gave me a veritable palette of color combinations from which to choose. Those of you looking for color ideas or devotees of fantasy figures would do well to acquire these books from your local bookstore. For those of you looking for a unique base for your subject, try copying one of the color images onto decal paper and covering your base with it. Don't know how to do that? Write to the editor and ask that I do an article on the topic.

Back to Windy. (*Photo 2*) I primed the figure with Floquil White (as opposed to gray) for the specific purpose of providing a white undercoat for the vibrant colors I chose. I used a Paasche VL, dual-action airbrush to first outline what I perceived to be the bony exoskeletal ridges with Testors yellow enamel, thinned with lacquer thinner. I airbrushed a "wash" of yellow mixed with Testors Orange Enamel in the crevices adjacent to the ridges. Next, I built-up several layers of glaze using Testors Brown Enamel on the remaining body parts. Now, trying to demonstrate this in photographs that will be printed in black and white is a useless exercise. So, let me try to explain how one does this.

If you look at how some of the accomplished artists and painters finish their figures, you should notice that they often start with a base color coat and build the final

with Chuck Davenport
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effects on that. There are as many ways to do this as there are to cook an egg. You will also notice that they will place a great amount of attention to "blending" the colors. That is to say that sharp changes from one color to

another are undesirable. Look at your own skin tone up close under bright sunlight and you will see that your "color" is really an amalgam of many different upper skin tones and the colors underneath the upper layer of skin. This is important and replicating the effect determines the difference between a figure

that is lifeless and monotonous to one that teases the eye with subtle complexities.

Where you place a particular color is to a great degree dictated by the function of the individual part. Purple eyes, regardless of their genetic origin would look strange to us but purple undertones of dead and decaying flesh are perfectly legitimate. However, when working with a figure such as Windy that has no antecedent (i.e., comic book or movie character) what colors you choose and where you place them are pretty much a matter of individual choice. How you do so is also a personal preference.

So, I chose to paint what I perceived to be the outline of the figure in a bright yellow by thinning two parts of yellow enamel paint with one part of clear flat lacquer (photographic lacquer obtainable at full service photo shops or by mail order; Dulcote™ works as well) and enough lacquer thinner to make a consistency similar to skim milk, approximately 1 part. I added the clear flat lacquer because I had no flat yellow and subsequent washes work better over a "flat" surface than a gloss. I sprayed the paint at approximately 15-18 lbs of pressure.

There is a direct relationship between the viscosity of the paint and the pressure at which you spray it. You can spray thick latex house paint through an airbrush if you have enough pressure. But you pay the price in the lack of control. Working on scale figures you want to keep your spraying pressure within a reasonable range to prevent the paint from splattering all over the place. Likewise, you need to vary the viscosity of the paint mixture to manipulate your range of control. The yellow was going on as a solid color over a large area and the pressure range/paint viscosity met the needs of the task.

(*Photo 3*) Conversely, the orange-yellow would be sprayed in a very tight pattern which means that the tip of



2



3

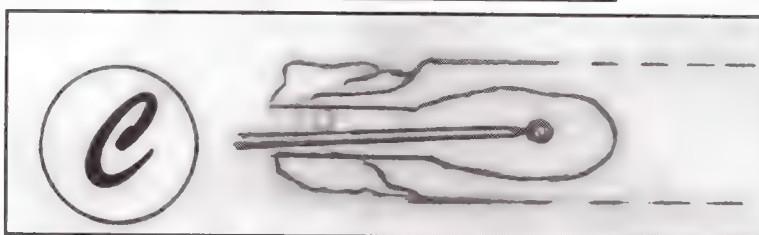
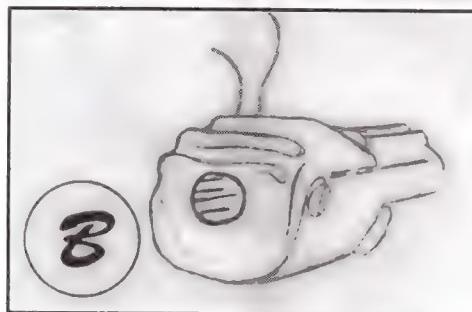
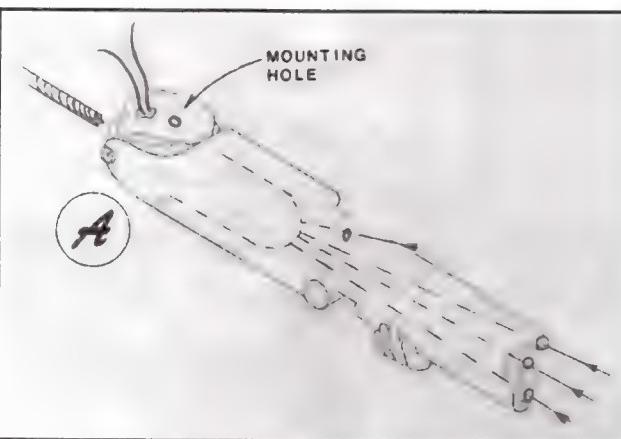


the airbrush would be very close to the surface. At a pressure of 15-18 pounds the paint would go flying everywhere and in prodigious amounts. To control the placement and intensity of the color, I thinned the paint in the following ratio: 25% pigment (color) and 75% thinner. Of the 25% pigment, half of that was clear flat lacquer thereby making a "wash" to color in the transition areas. Applied at 2-5 pounds of pressure, I built the color by successively spraying the same area until I had achieved the color saturation I wanted...more in some areas, less in others. The final "glaze" was achieved by adding 65% clear flat lacquer to 35% brown pigment. This mixture comprises only 25% of the overall glaze which is thinned with 75% lacquer thinner. By spraying at 2-5 psi, I carefully added the remaining body color in a series of sweeps that left me with mottled areas of bright brown to deep reddish brown.

I mix in the cup because I have become accustomed to doing so. It saves me from the tedium of mixing in a bottle, testing the mixture, cleaning the airbrush, remixing, etc. Before spraying any paint on the model, I test the mixture on a piece of 3 X 5 card with the same pressure and spraying distance I will use on the model. If the color comes out in little blobs of pigment, I thin, one drop at a time, until I achieve a uniform consistency. If the color splatters on the card, I know I have the set pressure too high and make the appropriate reduction until subsequent test sprays leave nothing but a homogeneous pattern of uniform pigment.

Rather than continue with more color details that you cannot see in black and white, I will refer you to past and subsequent TMR articles that feature painting techniques in color. Except for trying to figure out the mixture ratios and what types of paints are being used, I have used those techniques in my own efforts. However, in the next installment, I will go over some cool paint detailing tricks I "discovered."

I mentioned in the previous article that I wanted to illuminate the infantryman (Starship Trooper) but gave up because the figure was solid resin. Well, I figured out how to do it by accepting the fact that I would have to drill holes. I gave up on fibre optics to a degree because the angles were just too sharp and I did not relish cutting a bunch of trenches in the figure that would have to be puttied later. Refer to **Figure A**. I drilled four entry holes in the plasma rifle that converged at a point well inside the gun. **B**. From the part of the rifle that



and target illuminators. The muzzle end of each fibre optic cable is rounded with the heat from a BIC lighter.

(Photo 4) Routing the power lines through the body was a real challenge that required the magnification of an Optivisor just to see what was going on. I drilled four entry holes, one at the joint between the arm and plasma rifle that extended into the shoulder, one from a seam line in the buttocks that extended to the same point in the shoulder, another from the kneecap that intersected the line from the buttocks and, the final one that went up through the heel to intersect the line from the kneecap. **(Photo 5)** I just drew some pencil alignment lines on the model and used my eye to guide the drill bit. I missed the intersections a couple of times but this was easily rectified by adjusting the angle of the bit and redrilling through the same entry hole. Resin is a piece of cake to work and the large interior routing lines made the work of "fishing" the wire much easier.

I inserted a loop of bare wire through the heel to the intersection of the knee. Another loop of wire entered the knee, passed through the first loop and extended to the intersection of the line that ran from the buttocks to the shoulder. The last section of wire had only a "hook"

on the end that entered the buttocks, passed through the knee loop and extended to the shoulder joint. From the arm, I passed a loop of bus wire (the power line) that extended into the shoulder joint. I could look up the buttocks line into the resin cavity and maneuver the buttocks wire (jeez, this sounds really strange but I cannot think of a better way to describe it) with the hook so that it snagged the bus wire at the shoulder intersection. After several tries, I pushed the power line and pulled with the buttocks wire until I had dragged the power line through the knee wire enough so that I could disconnect the buttocks wire. I then pulled the knee wire until the power line passed through the heel wire enough to disconnect the knee wire and, finally, I pulled the power line out through the heel. I only had to patch the small hole in the buttocks and knee and the thing actually works!

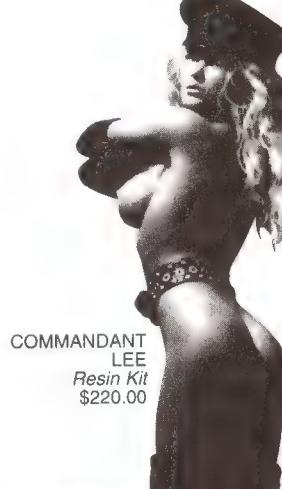
includes the elbow, I drilled a much larger entry hole that would allow for a grain of wheat bulb (available at most hobby shops or Radio Shack). **C**. I enlarged the hole with a round burr attached to my Dremel tool. Once the light was placed, I covered the hole with epoxy putty and replaced the damaged detail with a few file strokes. Short lengths of fibre optic cable carry the light through the rifle barrels to the muzzle

Next installment: detailing Windy, camouflaging the Trooper, and base construction

Best Regards! Chuck

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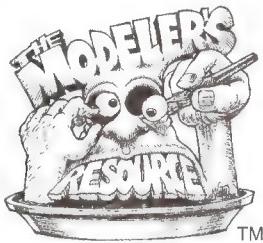
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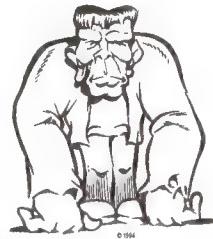


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reviews and how-tos by jean elliot



When I began doing resin and vinyl female figure kits, I wanted them as large as possible. To my delight, many of them came in 1:6, 1:5 and 1:4 scale. Some three years later, however, with my shelves filled and space at a premium, I'm looking for smaller figures. Most people are familiar with **Phoenix** and **Starlight** figures. These are 90mm in height and superbly detailed. I thought that this was as small as you could go until last October, when I went to Chiller and found something really tiny.

Leaf Baby is a one piece yellowish-white resin kit slightly bigger than a quarter and costing about \$5. I started by priming both sides of the leaf and figure with white primer. When this was dry, I used dark flesh for the base coat. This was the last time I used the airbrush. From here on, everything was done by hand, mostly using 0 and smaller brushes.

Following the dark flesh, I added further layers of flesh by adding a touch of white to the paint. When I was satisfied with the flesh, I added raw sienna to the mix and laid in my shadows. I used straight raw sienna for the shadows on the torso and for the nipples. To make the blush, I thinned out a drop of red until I had a wash and then applied it to her cheek.

I painted the hair burnt umber. This was followed by successive coats of lighter shades of brown until I had the look I wanted. I painted the leaf dark green and then added white to the paint, creating highlights. For contrast, I added a drop of blue to the

green and darkened the paint closest to the figure.

Leaf Baby will take up one evening. She's a welcome change of pace when you need one.

When we think about dinosaurs, we think about Jurassic Park, T-Rex, Raptors and other huge, menacing creatures. Dinosaur models then, should evoke images of resin or vinyl creatures poised to strike with sharp, jagged



teeth. Well, most of the time.

Swede Creations has produced a different kind of dinosaur: the **Shelfsleperosaurus**. Sculpted by Staffan Linder, the dinosaur is cast in one

piece of yellowish-white resin and is five inches long. He has a few seams to clean up and then he is ready for priming.

After priming the dinosaur with dark grey primer, I sprayed the ventral side light grey. I then sprayed the sides and head in a swirl pattern, creating a mottle of dark grey and light grey. Next, I added brown to the grey mix and sprayed swirls of colour across the head and sides. This created a mottle of dark grey, light grey and medium brown. For the ventral region, I mixed light grey and yellow-green and lightly sprayed the colour on in a swirl pattern. For a little more contrast, I sprayed several patches of medium brown on the chest and neck.

Using white mixed with a touch of grey, I painted the dinosaur's teeth and claws. The final step was to use a brush with flat black paint to detail the eye lids, mouth and nostrils.

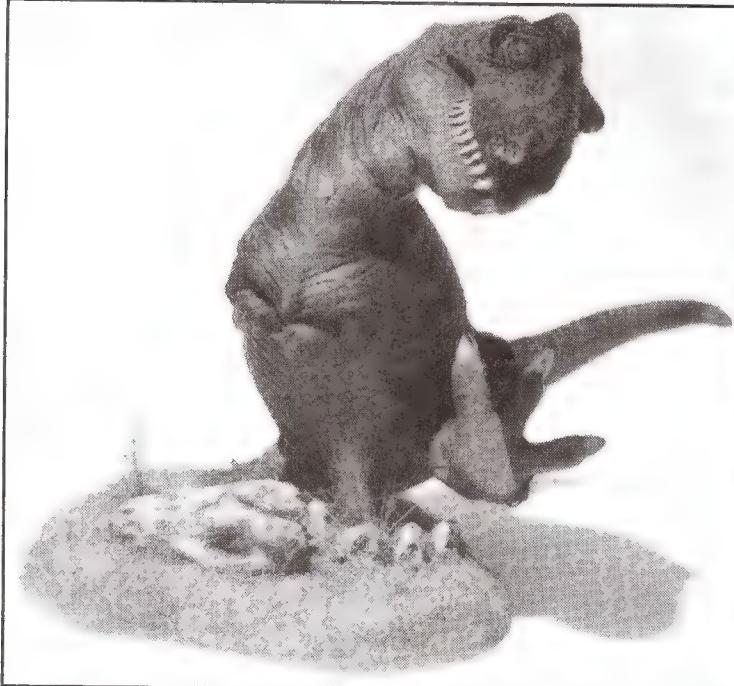
The **Shelfsleperosaurus** does not need a base. His dorsal side is hollowed out so that he fits nicely on the edge of your shelf. Mine is sleeping comfortably next to Lunar Models' T-Rex and Raptors heedless of the noise of the combat going on around him. All told, the model was completed during the course of a single evening.

With the Star Wars Trilogy still on the big screen, the desire to own part of the saga is strong within most of us. Some of us collect whatever is available in plastic, resin and vinyl. Some of us collect (or want to collect) it all. Presented for your approval is a Star Wars piece from the United Kingdom: **Luscious Leia**. She is approximately 1:10 scale, cast in white resin and comprised of 5 parts: head, arms, body and feet molded onto the base.

Luscious Leia is easy to assemble and paint. Some sanding is required to remove the excess flash on her legs. In addition, some filling is required where the arms join the body to round them out to the same proportion as the upper arms. Once this is complete, the figure is ready for priming.

Following a light grey primer, I sprayed on a coat of Ceramcoat dark flesh. Because the grey primer tended to darken any colours sprayed on it, I had to build up the flesh layer by layer. I did this by adding a touch





of white to each successive coat of paint. When I was satisfied with the flesh, I added raw sienna to the mix and laid in my shadows. For the highlights, I used Ceramcoat medium flesh followed by a dusting of Ceramcoat light flesh. I painted light flesh on the top and sides of her breasts and painted the undersides medium flesh. The nipples were painted with a mix of medium flesh and brown, with highlights in light tan. To make the blush, I thinned out a drop of red until I had a wash and then applied it to her cheeks.

Leia's hair was not as crisp as I would have liked. I used a dremel tool on low speed to scribe fine lines in her hair and to bring out more detail on her curled braids. I then painted the hair burnt umber. This was followed by a wash of flat black to bring out the engraved lines in the hair.

Although Leia comes with a resin pistol, it is not very detailed and not the one she had in the film. I sawed it away and replaced it with one from the Kenner Princess Leia. I painted the clothes at her feet flat white and then added grey to bring out the folds in the clothing.

Luscious Leia will make an unusual addition to your Star Wars collection. You could add the Kenner R2-D2 next to her. It's just the right size.

Like a lot of people, I'm fascinated by dinosaurs. While there are a number of kits on the market, a lot of them are out of my price range. I was pleased, therefore, to get **Little Rex** at the October Chiller for around \$15. One night, when I was between larger projects, I worked on and finished the little guy. He is cast in

white resin and comprised of 4 parts: head, body and right foot, left leg and foot and bones molded onto the base.

Little Rex is easy to assemble and paint. Some sanding and filling is required where the head joins the body. Once this is complete, the figure is ready for priming.

Following a light grey primer, I sprayed on a coat of Ceramcoat hunter green mixed with a drop of flat black. When this was dry, I added more black to the mix and sprayed the dorsal spine and top of the head. Before this had time to dry, I used a Kleenex to wipe away most of the fresh colour. What remained was the original colour and a wash of black green on the textured surface. When this was dry, I sprayed a mix of light grey and tan beneath the head and along the abdomen. I next sprayed flat black in the bony orbit around the eye. The eye itself was painted flat black followed by a ring of dark brown. The teeth were painted white and then dry brushed with light grey. I used a wash of flat black between the teeth to make them



stand out.

I primed the base with dark grey primer. When this was dry, I dipped a small brush into Polly S Paint and Decal remover and painted the head and vertebrae. After a minute, I brushed the bones again, removing some of the loosened primer. After another minute, I blotted the bones with a piece of paper towel to remove any lingering paint remover. I applied a coat of 3M spray glue (found in an art supply store) and then sprinkled on a coat of light brown static grass. Before this was completely dry, I attached two clumps of medium brown static grass. When everything was dry, I attached **Little Rex**.

Little Rex is not as daunting as painting a larger scale dinosaur. His small size provides you with an opportunity to experiment with painting and customizing a base.

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Animé My Way

with Jerry Buchanan of Tom & Jerry Studio

So, you think that Japanese anime' kits are all the same? Well, if you think that anime' kits are basically cutsey, big-eyed girl kits, guess again. This time around we will see how a simple anime' character can be taken to new heights in kit form.

Our main focus this time will be on a character created by legendary artist Go Nagai called Cutey Honey. To bring you up to speed on Honey Chan, she was a 'shonen' (boys) manga character in a TV series that was broadcast in Japan during the 1970's. It was later brought back as six OAV (Original Animation Videos) during 1994. She is now a 'shoujo' (girls) character in the Cutey Honey Flash series. This series is geared more toward females because the characters are cuter and there is more romance.

The honorable Cutey Honey is a Warrior of Love. She is also an android with the ability to change her appearance and matching powers by shouting the words, 'Honey Flash!' In the process of her transformations, her clothes shred and are reformed around her nude body. Now do you see why it was an anime' series for guys? She is considered to be a Magical Girl in the same vein as the Sailor Moon series but she wears a skin-tight spandex suit instead of the standard Magical Girl skirt.

'Flash' forward to pinup artist extraordinaire, Hajime 'Sexy Robot' Sorayama. His interpretation of Cutey Honey in one of his paintings was used as the basis for the Volks Cutey Honey resin kit. This kit was produced in 1/4 scale and 1/8 scale. The one I am building is the 1/4 scale kit. It comes in a well packed box and consists of seven resin pieces, two white metal pieces, a piece of wire for pinning parts together, and a length of chain that connects her collar to the base. This is an elegant kit that commands your attention. She seems to be in that 'freshly transformed' state preparing to duke it out with some bad guy. With her head back, eyes closed, and knees hyper-extended; this kit is a study in sensuality. Since Sorayama is the king of rendering chrome surfaces, this Cutey Honey will need to have a highly reflective spandex suit. To achieve this effect, I will be using Rustoleum Chrome spraypaint and Tamiya clear red and clear yellow paint.

First, the kit needs to be assembled. Each piece had a sprue to cut off and seamlines that needed to be sanded down. Volks uses high quality resin so sanding is a

snap. There are also no seams to hide or putty except for one around her waist. Why they did not cast the body in one piece is beyond me. After the waist seam was puttied and sanded, each piece was pinned and primed with Floquil figure primer. The head and arms will be glued on after the kit is painted.

I mixed up my skin tones and sprayed and sealed all skin areas first. I used a little more blush shade (skin color + red oxide) than normal because she is a redhead and I wanted her skin to be more on the pinkish side. To paint her hair, I masked her face



and neck with latex and airbrushed her hair with Liquitex Napthol Red. When her hair was dry and sealed with Testors dullcoat, I mixed a little yellow and white into the red and drybrushed her hair. This gave the hair pink highlights but I wanted her hair to look like an anime' character's hair and not real hair. Her eyebrows were carefully painted with a dark chocolate brown and her eyelids were painted black. There was no guesswork involved in painting because the eyebrows and eyelashes are sculpted. I used a brush to wash in her eye shadow which was taken from my blush shade of airbrush paint. For her mouth, I mixed up burgundy and a drop of black ink for the basecoat. Her teeth were given a basecoat of tan and each tooth was painted in with ivory. For a final coat on the lips, I mixed up napthol red and yellow to make an orange-ish

color and painted each lip without going out to the edges. This will leave a dark outline around the lips and really make them stand out. For a final touch, I painted her mole with the same chocolate brown that I used for her eyebrows.

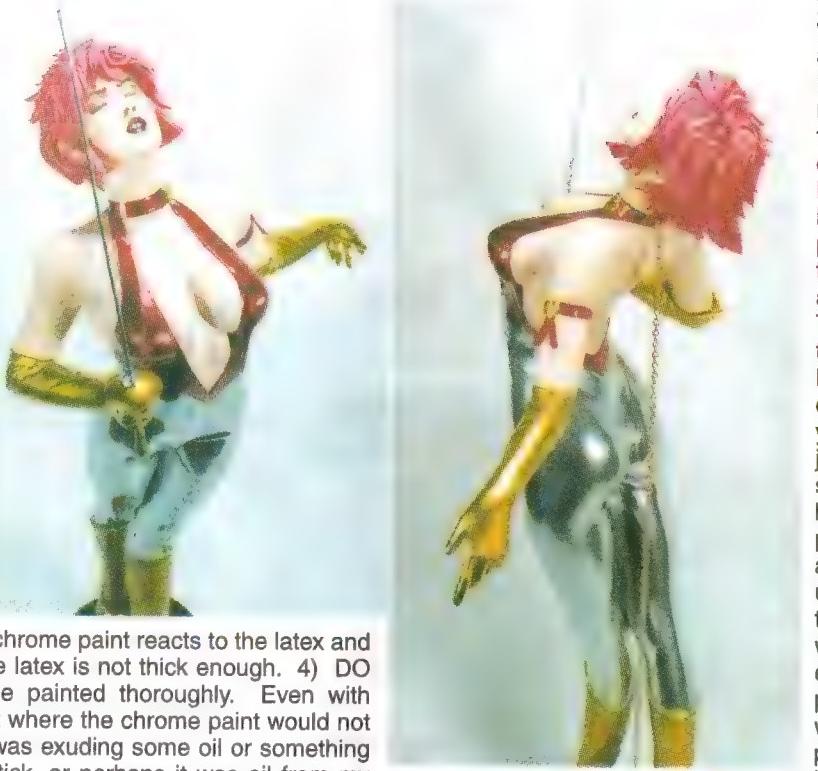
Now for the fun part. The best way that I could come up with a realistic chrome finish was to use Rustoleum chrome spraypaint. You can find this stuff anywhere and it is not expensive. However, this paint can be extremely 'touchy.' By this, I mean that you can look at this stuff funny and it will get messed up. So, based on my mistakes, here are some do's and do not's: 1) DO NOT use latex to mask off chrome areas. I experimented on a scrap piece of

resin and the latex lifted the chrome finish right off leaving a dull steel look. This also goes for any kind of Tamiya gloss finish. I thought I could at least mask off the clear red paint but the latex took that finish off too. 2) DO NOT handle chrome painted areas with your bare hands for extended periods of time. Use latex gloves if you must handle painted pieces. If you do not, you will have fingerprints galore on the finish. 3) DO seal areas that you do not want chrome paint on thoroughly. By this, I mean if you are going to seal the skin areas with latex so that you can spray the suit chrome color, use at least 2 coats of latex. The chrome paint reacts to the latex and will melt it to the surface if the latex is not thick enough. 4) DO clean and prime areas to be painted thoroughly. Even with primer, I had places on the kit where the chrome paint would not stick. My guess is the resin was exuding some oil or something that would not let the paint stick, or perhaps it was oil from my hands. At any rate, this is not detrimental, but you will have to put down more coats of chrome to finally cover the affected area.

Now that I have sufficiently scared everyone off, do not be intimidated. With this chrome/clear technique, you can achieve amazing finishes. You just have to be a bit more careful to get great results. Now, on to the spandex! I masked her skin areas off and let those dry. I then applied another coat of latex over the previous coat to ensure maximum protection. I then sprayed her upper torso, boots, and gloves with chrome. After about thirty minutes, I peeled the latex off because I do not like to leave it on for extended periods of time. Because of the thicker layer of latex, you have to be heavy-handed when peeling it off. In order to let the paint cure, I let the parts set overnight. The next day, I touched up the rough edges around her suit with Testors chrome enamel paint. The rough edges were caused by lifting the latex.

For the colored areas, I masked off the skin areas and airbrushed Tamiya clear red on the upper 'V' of her suit along with the armband and collar. You must get a heavy coat of this paint down to get a glossy surface and not a sandy, oversprayed look. Just be careful not to spray enough to cause drips. I used Tamiya clear yellow to spray the boots and gloves. By using this technique you create a brilliant gold color and a great candy apple red color.

Once the clear red and



yellow had time to cure, it was time to paint her legs and midsection with the Rustoleum chrome. I only needed to mask the areas painted with the clear Tamiya colors. Because latex reacts violently with Tamiya clear paint, I used masking tape to mask off her boots and 'V' area on her suit. To make the tape less tacky, I stuck it to my Pomeranian and lifted it off about a dozen times. If you do not have a dog, jeans will do. After I was sure the tape would not be sticky enough to lift the paint, I applied it to the areas to be masked and used an exacto knife to trim off the excess. I then wrapped the rest of the exposed areas with clear plastic wrap so that they would not get chrome paint on them. After the kit was sufficiently

masked, I sprayed the majority of her suit chrome and let it dry for about an hour before lifting the tape. When lifting the tape, be very careful because if you bump the freshly painted chrome area, you will ruin the finish. The tape did in fact lift some of the clear red and yellow paint so I touched up these areas by dabbing in the clear colors with a small paintbrush. Lastly, I used a fine tipped brush to paint a black border around her red 'V' to give a little more separation from the chrome. Her rapier blade was sprayed with the Rustoleum chrome and glued into the handle. The head and arms were attached last with 5-minute epoxy. The 'manhole cover' base was sprayed with Testors gunmetal metallic and the chain was superglued to her neck and the base.

When you are finished with this kit, you will have a very striking character that will tower above the rest. It will also blind people in bright sunlight should you decide to use the chrome/clear technique described above! Volks did an excellent job translating Sorayama's painting into three dimensions. They should be commended for giving anime' lovers some really classy kits to add to their collections.

The Video Box Cover Art from the Cutey Honey Video



STRANGE NEW THINGS

Besides the companies listed, try the following companies for products that are not specifically identified with any particular company:

Monsters in Motion @ 714.577.8863

Kit Kraft, Inc. @ 818.984.0780

Creature Features @ 818.842.9383



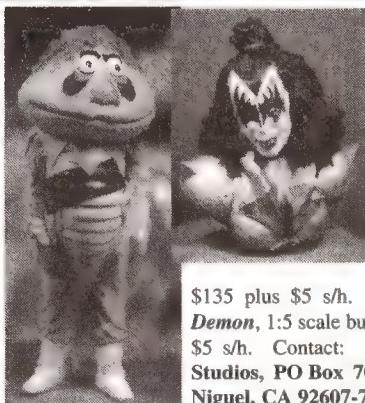
COMING AT YOU!

Don't forget to tell these companies that you saw their product in *The Modeler's Resource*!

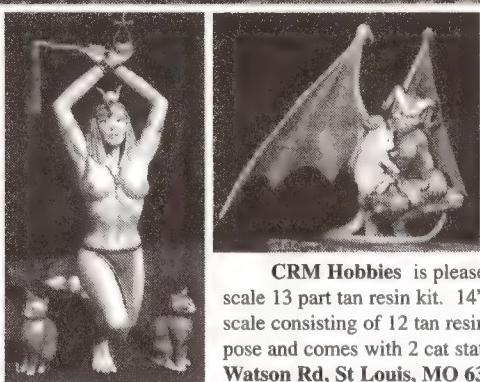
Dealers/Manufacturers: Send us your pictures and information for free placement in this section. Get the word out about your kits!



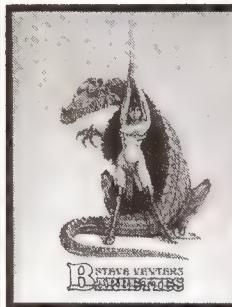
New from GEOmetric are their resin busts of characters created by Lon Chaney and Lon Chaney, Jr. Licensed by Chaney Enterprises and limited to 500 castings each are 1/4 scale resin busts of *The Wolfman* (RBS 03; sculpted by Mike Parks), *The Phantom of the Opera* (RBS 04; T. Holter Bruckner), Lon Chaney, Jr. as the monster from *The Ghost of Frankenstein* (RBS 05; Mike Hill) and the vampire from *London After Midnight* (RBS 06; William Paquet), and . Others in this line will follow. And, at \$45 plus \$6 s/h, how can you go wrong??!



Two kits from Giant Squid Studios. First up is *The Mayor* (far left) - solid resin sculpture, 10" tall, ltd edition. \$135 plus \$5 s/h. Near left is *Demon*, 1:5 scale bust. \$115 plus \$5 s/h. Contact: Giant Squid Studios, PO Box 7001, Laguna Niguel, CA 92607-7001



CRM Hobbies is pleased to announce two original kits from Dream Master Creations. First up is *Gargoyle with Cat* a 1:6 scale 13 part tan resin kit. 14" wingspan and is 9 1/4" tall. Price is \$125 plus shipping. Second release is *Egyptian Goddess*, in 1:5 scale consisting of 12 tan resin pieces with interlocking parts and a brass rod for the flail handle. The kit is 12 1/2" tall in kneeling pose and comes with 2 cat statuettes. Price for this kit is also \$125 plus shipping. For more information, contact: CRM Hobbies, 3326 Watson Rd, St Louis, MO 63139 Tel: 314.645.1117



Steve Venters Barbedettes Collector Art Prints (\$12.95 plus s/h). Steve explores the wonderful world of BARBARIAN FEMALES with this exquisitely detailed portfolio of fine graphite renderings, printed on heavy acid-free art stock, sized and suitable for framing. Contains 6 collector grade art prints of dramatic female Barbarian characters. Signed and numbered by artist. Edition limited to 5,000. (Contains nudity - must be over 18 to order!)

Next up is **Dioramic Details Human Male Skull, 1:6 exact scale** (\$9.95 plus s/h). Finely detailed, anatomically correct human male skull sculpted from actual medical reference. All parts crisply cast in high grade odorless resin.

Dioramic Details Male Gore Victim, 1:9 exact scale (\$19.95 plus s/h). Anatomically correct and horrifically detailed one-piece figure kit of human male victim ripped in half by your favorite monster. Not for the squeamish! (Photos by Harold Wojciehowski)

For more information on these and other fine products, contact: Stephen E. Venters, 2040 North Elston Avenue, 1 North, Chicago, IL 60614 Tel: 773.772.8122 Fax: 773.772.9339

Janus

Company's newest figure kit is a must have for Bela Lugosi fans! This intricately detailed 1:6 scale kit consists of 17 cleanly cast resin pieces. White Zombie is the first officially licensed Bela Lugosi figure kit. Each kit comes with a numbered Certificate of Authenticity signed by Bela Lugosi, Jr. and the sculptor, Thomas Kuntz and is available from: **Janus Company** for \$195 plus \$9 s/h.



Cemetery I is a new release from Janus Company. This 1:6 scale, gothic base diorama has been sought after by collectors ever since its sculptor, Jean-Louis Crinon left the USA for France a number of years ago. This versatile, three piece resin kit is an ideal display base for dozens of horror, fantasy and superhero figures. Cemetery I is available for \$68 plus \$7 s/h.

Janus Company accepts all major credit cards and is offering free Express Shipping to individuals who mention this announcement. Call **Janus Company** at 713.271.5570 or fax 713.271.4476

BABYLON



Babylon 5 - Coming soon to store shelves near you are these kits from the popular Sci-Fi series.



Joan of Arc bust United Empire Miniatures presents this 1:8 scale bust. For ordering information, contact: **United Empire Miniatures, PO Box 669051, Marietta, GA 30066 Tel: 770.971.9052**



Diplocaulus - 14" inch long, 1:3 scale, 1 pc. odorless white resin. \$50 plus s/h. Contact: Tommy Ellis at Tom & Jerry Studio

Cat in the Hat - Alternative Images. 8 pes (Thing 1 & 2 plus fish bowl)



Predator Nodder - man by Men in Black; comes w/metal blades & spring. 8" high; \$60 plus s/h

Dino Egg - 6" across and comes with Baby dino in egg shell. Cost: \$25.00 plus s/h



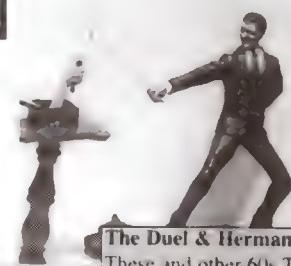
2nd Stage Turbo, sculpted by Wm. Paquet. 4" high, produced by Men in Black



Alien Nodder \$60 plus s/h. 8" high. Comes w/ spring for nod action. Produced by Men in Black

Also includes Brass nameplate. Cost: \$125 plus s/h

Tell these companies you saw their product in The Modeler's Resource!



The Duel & Herman. These and other 60s TV series characters are available from: **Diceman Creations, 34 Feronia Way, Rutherford, NJ 07070 Tel 201.939.1521**



The Dark One available through Monsters in Motion, sculpted by Shawn Nagle



Bruce the Shark - 26" long; 6 pcs comes with base a clear support rod.

The Slayer - sculpted by Sam Greenwell; 1:6 scale, \$150 plus s/h

Available thru Alternative Images. See their ad this issue for address



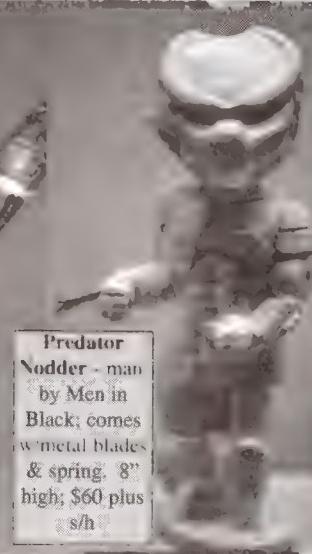
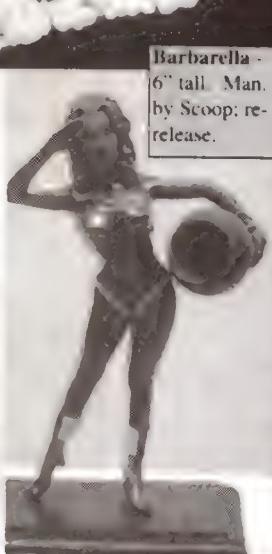
Major Mars - Wonderman. IdeaLabs, 1 pc., sculpted by Raven Hood, 6" tall



Barbarella - 6" tall. Man. by Scoop; re-release.



Uncle Gilbert sculpted by John Gilbert, 7" high, \$55





Screamcraft Magazine is something we found at ReznHedz.

The issue shown is their first issue and it's a very promising magazine. They plan to add more coverage of kits (reviews, etc.), but for now, they've got articles on the scream queens you've come to know and love, and tons of other horror related stuff! Check them out at their address listed on the next page.

• **Kitbuilders #23** hits our universe covering Star Wars related kits and tons more! Just a sampling articles on Boba Fett Strikes Back! with Joe Jobe; Rich Larson's "Some Assembly" takes you on a tour of customizing using things from around the house; John Tucky's Xacto-Facto shares some of the modeling tips he's learned over the years; Jean Elliot writes about The Ultimate Predator; there are more reviews and how-tos, so pull up your favorite easy chair, settle back and enjoy it!

• **DRONE #29** tackles Bowen's Decapitator, Boltstein, Ghost Rider, Robin, A Cut Above, Struggle and tons more! These newsies are a great read because they're very 'down home' and make you feel like you're talking with an old friend. Want the latest of some of the kits you've been thinking about getting? Here's a great resource for you.

• **FineScale Modeler's May '97 issue** is out and probably the best thing in it is the Star Trek Enterprise diorama. Having said that, I still find reading some of the reviews and how-tos in their pages to my liking. This is largely due to the fact that many of the techniques easily translate to the figure kit arena. Plus, I really like their New Products sections because of

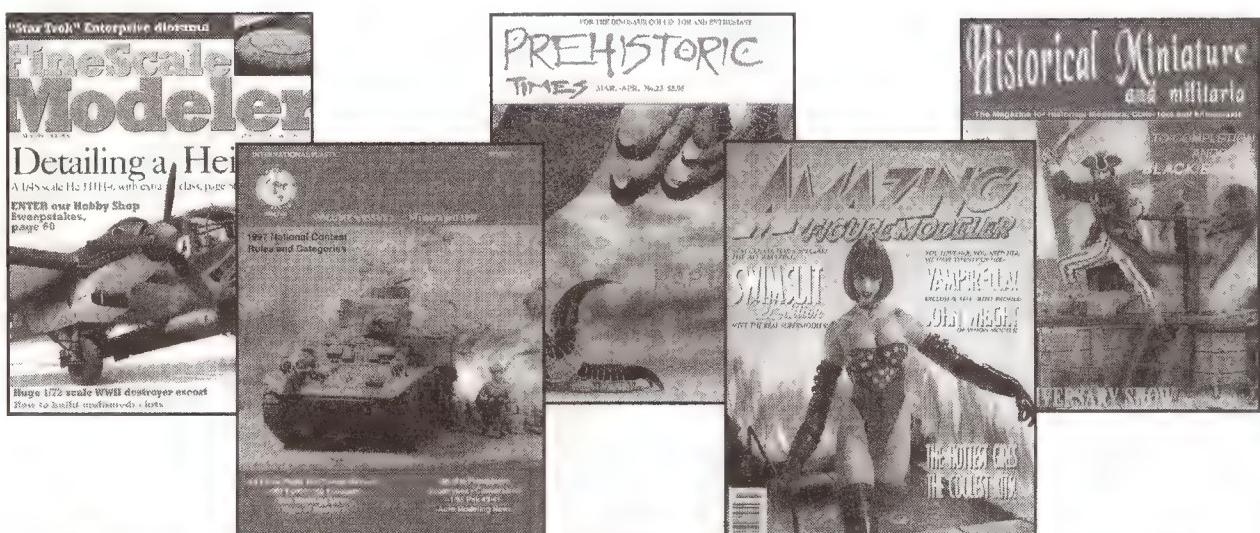
all the great after market items that you can invariably find.

• **Modeler's Journal (IPMS) Vol 9, Issue 3** presents some really nice articles. One is "Flare for Excellence." Now, while I don't personally get excited about cars and trucks anymore, I find it incredible that Duke Tanaka, Jr. (IPMSer #34210) has done such a realistic job on building, painting and finishing Lindberg's 1997 Ford F-150 Flareside 4 X 4! When you see the detail, you'll swear you're looking at the real pickup! I learned a few things that I'll be taking to the figure kit arena. Thanks Duke! Also, Chad Richmond (IPMSer #10346) presents some great tips and techniques in "Widgets, Doodads & Thingamabobs." You'll need to check it out. And remember, when you subscribe to The Journal, you're supporting the part of the hobby that is probably where you came from. Let's help keep it alive.

• **The Prehistoric Times #23** covers the gamut of the prehistoric. Included in this issue is an interview with Jim Kirkland, Dinosaurs North of the Border, other interviews with Phillip Currie and Jon Neill as well as an article on How to Draw Dinosaurs plus a bunch more!

• **Historical Miniature & militaria #5** is full of stuff. Artist's profiles include Greg DiFranco and Jim Johnston, articles go into Creating Realistic Body Armor. A feature article on The Chicago Show and more...

• **Amazing Figure Modeler #8** caters to the Girl Set with this issue! For those into the female form, this issue's AFM will knock your socks off. Chock full of reviews and how-tos as well as a Swimsuit edition that will be sure to make your temperature rise. Get it before it's gone...



For more info, write these publications at the following addresses (enclose SASE):

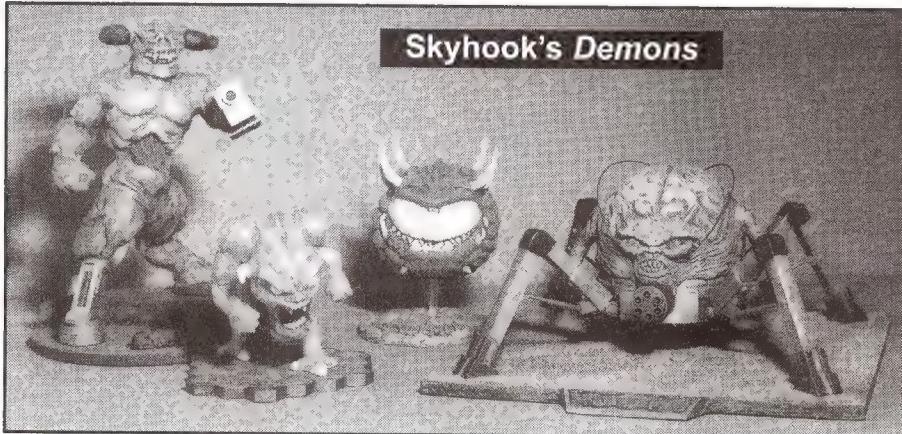
- **Airbrush~Action:** 1985 Swarthmore Avenue, PO Box 2052, Lakewood, NJ 08701 Tel: 908/364-2111
- **Amazing Figure Modeler:** PO Box 30885, Columbus, OH 43230
- **DRONE:** 172 High Hope Street, Crook, Co. Durham DL15 9JA England
- **FineScale Modeler:** PO Box 1612, Waukesha, WI 53187-1612 Tel: 800/446-5489 (for subscriptions & renewals)
- **Historical Miniature and militaria:** R & K Productions, 6080 Sunnycrest Dr, Agoura Hills, CA 91301 Tel: 818/991-9044
- **Kitbuilders:** Box 201, Sharon Center, OH 44274-0201 Tel: 330/239-1657
- **Monstrosities:** PO Box 1024, North Baldwin, NY 11510-0924 Tel: 516/378-1338
- **Prehistoric Times:** 145 Bayline Circle, Folsom, CA 95630-8077
- **Sci-Fi & Fantasy Models:** PO Box 15553, New Orleans, LA 70175-5553 Tel: 504/835-9592
- **Screamcraft:** 608 Vernon Avenue, Lansing, MI 48910

The Fredericks Files

with Mike Fredericks of *The Prehistoric Times*



Skyhook's Demons



Skyhook Models has taken a bit of a departure from their usual spaceship resin model kits to produce a new line of monsters based on one of the most popular computer games ever. The line is entitled Demons (which isn't the name of the copyrighted computer game) and four interesting, new kits make up the line. Skyhook owner, David Bengal introduced the Demons at last year's Mad Model Party to an enthusiastic response from his peers and fellow modelers. Now, it is available to the general public and I hold review copies of all four kits in my glue-sticky hands.

"Cyber Demon" is a tall devil-like monster who's horns remind you of the "Darkness" devil from the film, "Legend". At about half a foot in height, Cyber is the tallest of the four. Part robotic-part organic, Cyber has a weapon in place of a left arm. One leg is metal while the other ends in a cloven hoof. Small wire is included for the make-up of its stomach (an idea the designers of the game borrowed from Star Wars' C3PO) and a circular base is included.

"Sarge" is an angry little fiend with a large gaping mouth and a head that hangs so low, it seems to come out of its chest. Its mad facial expression and balled up fists make it look ready for scrapping with anyone that dares get in its way.

The "Caco Demon" is made up of a ball of bubbly flesh with one eye, and plenty of sharp teeth and spikes. The Caco floats over the playing field while firing fire balls at you. A cobblestone base is included and a clear acrylic rod suspends the demon above it. The spiky horns are included, separate from the main body to be glued into place on its head. This is one strange creature that you can really use your imagination with when painting.

The "Spider Demon" is quite a bit wider than the other three and is probably my personal favorite of the group. A large base is includ-

ed and necessary to be under the extended legs of this mechanical walker. Spider looks like a brain with an evil face that is mounted on four metal legs for mobility. It sports a gatling mini-gun in front and looks unstoppable (unless, of course, you played some Slim Whitman music that exploded its brain. Oh, never mind, wrong monster). The organic areas are the best sculpted in the group and the metallic areas are expertly built by Dave who has been creating spaceships for years.

Overall the sculpting on these kits is pretty good. I mean, no one is going to confuse Dave's sculpting with Randy Bowen's but this is his first serious attempt at figure kits and a very fine effort, in my opinion. Muscle tones and expanded blood vessels look good and are well represented. Skin and ground surfaces are very detailed.

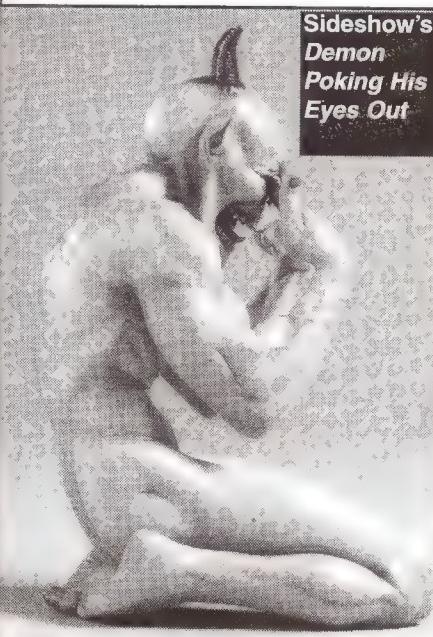
Parts go together with a minimum of filling and Dave's expert casting leaves the modeler with little clean-up of excess resin. Each base has an expertly crafted name plate. The kits are individually boxed with full color photo of the built model on the front.

Demons will look really cool on a shelf above your computer so order yours today. Cyber \$70, Sarge \$35, Caco \$35, Spider \$75. Add \$6 each for postage and 7.75% sales tax if you live in California. Send LSASE for catalog. **Skyhook Models PO BOX 327 Carmichael, Ca 95609.**

Sideshow Inc. sent me a copy of their scary and wonderful new vinyl model entitled, "I'm Back." A follow up vinyl kit to Sideshow's "Bury Christmas", this 1/6 scale zombie kit comes in 13 parts and stands about a foot tall. Comic artist/legend Bernie Wrightson designed this graveyard monstrosity and the sculpting detail by Mat Falls cannot be topped.

Bernie's Zombie is in great 'ricketty' stance. The lettering on the tombstones around the base is very intricate and really adds to the detailing of this beast! The model comes very professionally packaged with instructions that include painting hints from good ol' Tom Gilliland. **Sideshow Inc.** will tell you more about "I'm Back" and several other new kits they debuted for us at Mad Model Party 4 at **31364 Via Colinas ste. 106 Westlake Village, Ca. 91362. Tel: 800-474-3746.**

Dimensional Designs' Midget Monsters series of resin model kits is very popular. It portrays all of the classic movie monsters in stunted bodies and large heads. A new addition to the line is Luna the Vamp and I was sent a review copy recently. Actress Carol Borland played the part of Luna when she co-starred with Bela Lugosi in MGM's "Mark of the Vampire", in 1935. This five piece model kit shows Luna standing by her gravesite in her long flowing white gown with arms stretched wide. Sculptor Randy Lambert caught Ms. Borland's likeness and expression very well and Luna the Vamp makes a great addition to an ingenious line of model kits. Luna comes professionally packaged with color box art and is finely cast. A larger, more realistic model of Luna



is also available plus another new Midget Monster kit based on Glenn Strange as Frankenstein as well from *Dimensional Designs* 1845 Stockton St. San Francisco, Ca 94133 (415) 788-0138. Price is \$45 + \$5 P&H.

Terry Fitton, owner of Monsters in Motion, your one stop mail order garage kit company sent me a review copy of their own new model based on Primal Rage; a gorilla model kit. Primal Rage is an officially licensed limited edition resin model figure kit that stands about 10" tall in 1/6 scale. I really love the Primal Rage video game from Atari/ Warner Bros. Interactive.

Dan Platt sculpted some great Kong-like gorillas battling two T-rex, a giant raptor, and other prehistoric animals in this video game that animates his sculptures in a most realistic way. Now Shawn Nagle has been commissioned by MIM to create this dramatic version of one of the two gorilla giants. Depending on which color you paint them, it can either be Blizzard or Chaos. Standing atop a rocky ledge, the gorilla beats his chest in triumph. By his feet rests the skull of the mighty T-rex. The highly detailed base includes a name plate sculpted into it with the Primal Rage logo on it. Shawn was busy sculpting a lot of fur when he worked on this beauty. The kit comes in 6 parts that fit quite well together and are exquisitely created by this master sculptor. Our copy was amazingly air bubble free. The only extra work we saw was in the seam that is a little off center on the top of the head. This will require some putty and resculpting of the hair, but the seam on the rest of the model is almost unnoticeable. The kit comes boxed with beautiful, full color art on the lid and side. Monsters in Motion has a beautiful full color catalog out now. One of the industry's premiere sculptors, Shawn Nagle, has done a fine job of creating this new resin model kit

Godzilla film are good. Tony was given the chance to design the look of the new Kong when Peter Jackson told Taylor White, the owner of Creature Features model shop in Burbank, Ca. that he wanted Bernie Wrightson and Tony McVey for the job. Taylor immediately notified Tony, who set to work with his ideas. Tony told me that his design is somewhat of a cross between the 'big foot' character, 'Harry' from the movie, Harry & the Hendersons and Mighty Joe Young. There is no doubt that this Kong has the look of a creature that has been around for a while. From his receding hair line to his many wrinkles and scars, this is one seasoned representation of the giant primate from Skull Island. Though a little frayed on the edges and ragged from life in a jungle full of murderous dinosaurs (even the plant-eating Stegos and Brontos), Kong still has the look of a T-rex killer! This a highly detailed piece that will look fantastic in a prized location on any shelf. It is

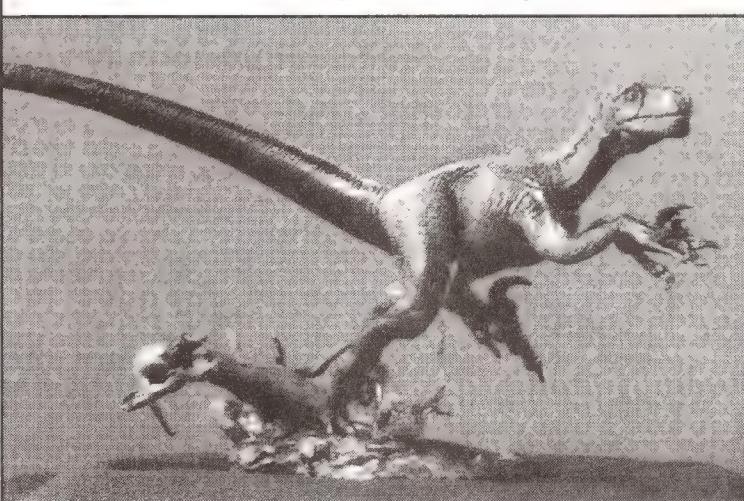
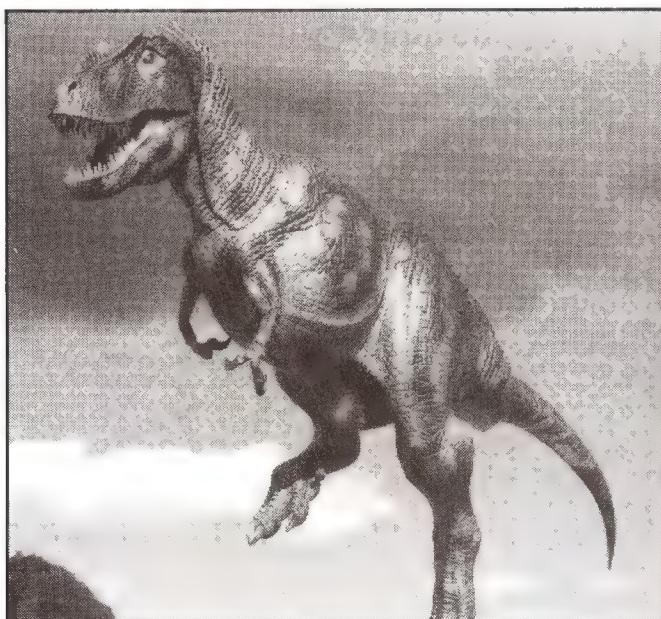
exclusively for MIM. Shawn says he hopes to create other models in the series soon. For pricing information, contact *Monsters in Motion* 330 E. Orangethorpe Ave. Unit H Placentia, Ca 92870 (714) 577-8863.

Master sculptor Tony McVey has created a fine bust sculpture of his design for the look of Kong in the newly proposed King Kong film and was kind enough to send a review copy to yours truly. The latest remake of the classic film, King Kong of 1933 was to be made by director Peter Jackson (*The Frighteners*). Well, apparently the Kong project has been placed on the back burner, at least. A remake of Mighty Joe Young is more certain to be made and it's likely that Kong will live again only if theater goers seem willing to shell out \$8 for "Joe". Thanks to an introduction by Taylor White of Creature Features, I actually met Peter Jackson at Mad Model Party 4. He pretty much verified what I just said and that is that the Kong film will be made by him if proceeds from Mighty Joe and the upcoming



somewhat small at about 5" tall and 4" across and will need some cleanup of seams and excess resin. No assembly is necessary as Kong comes in one piece including attached pedestal. Tony painted his figure's head with a graying beard and red brown fur in the photo he sent. Only \$45.00 + \$5 shipping brings Kong right into your home. The Kong bust can be purchased at Creature Features, Monsters in Motion, and Kit Kraft (all in the Los Angeles area) as well as through Menagerie. One of the most respected names in sculpture and model creation, Shawn Nagle has worked with famous comic and dinosaur artist, William Stout to create a fun, new wall mount resin kit. Based on an illustration of Bill's, Shawn has produced a fine three dimensional presentation in model form. The finished product is a really beautiful piece that should be very popular with model kit and dino fans alike.

"Charge!", the dynamic Stout portrait of a charging Styracosaurus was originally intended for the cover of a Byron Preiss Publication called, "Time Machine" in 1987. This never came about and the image was first seen in Bill Stout's first set of trading cards (Lost Worlds by William Stout Collector Cards by Comic Images). Shawn has really captured Bill's style and flair in his new model. The main piece includes the majority of the dinosaur against a rectangular frame. Highly detailed, Shawn has placed all of the vegetation and every wrinkle on the Styraco in place here. The face of the dino, the forward limb and the flying crocodile (in 2 pieces) are separate and need to be glued onto the main piece. All parts fit well





with a minimum of putty work necessary. The frame around the work might take the most work in cleaning off excess resin and evening up the back to form a truly flat piece. The look of Stout's bumpy frill down to the torn wounds around the base of several spikes is all captured here. In writing this review, I also got to speak with Bill Stout himself and asked him about Shawn's new sculpture and what Bill was up to these days. Bill is very happy with the sculpture. In fact Shawn has also completed a sculpture of a design for Godzilla that Bill also illustrated and conceived that I'll review later. You can order Shawn's sculpture directly through him, \$80 postage paid. **Shawn Nagle 216 10th Ave Indian Rock Beach, FL 33785 (813) 596-6437.**

I have known for sometime that Mike Tricic would be releasing for the first time, resin model kits of several of his dinosaur sculptures and have been anticipating their arrival quite impatiently. Well, you guessed it, I am now the proud owner of review copies of all three models and am about to tell you about 'em. Mike Tricic worked in film special effects as a model maker in many movies. Probably his greatest claim to fame is his life-size sculpture of T-rex he created for the film, Jurassic Park while working at the Stan Winston Studios. (The Horizon Jurassic Park T-rex vinyl kit was made from a mold of Mike's smaller T-rex maquette for the film. I and many other fans have asked Mike if he would ever consider producing some small, affordable model kits of some of his fantastic work. He declined at that time but fortunately has had a change of heart. Everyone wants Mike Tricic's fine art dino sculptures but not everyone can afford them. Mike's first commercial dino sculpture was his Daspletosaurus (an early tyrannosaur). Mike followed up his incredibly beautiful figure with a Styrcosaurus in the same large scale (1:8) as a companion figure to the Daspletos. Soon Mike released a smaller scale T-rex plus his "raptor," entitled "Bird of Prey" and most recently a Lambeosaurus being attacked by a trio of Dromaeosaurus (raptors). Apparently when Mike decided to release some of his work as model kits, he decided he wanted to do it NOW! All three of his kits are derived from his existing work listed above. The kits include his smaller scale T-rex (previously offered only as a one piece sculpture in bronze), a Dromaeosaurus (taken from the large Lambeosaurus that is being attacked), and a Styrcosaurus bust wall mount (the head only from Mike's 1/8 scale full body sculpture). Mike calls the new line of sculptures Meso-Zoo. Mike is so very talented and it is for that reason that this new line is such a treat for dinosaur and modeling enthusiasts. The detailing throughout looks very natural and is extremely intricate. Mike sculpted a base specifically for the Dromaeosaurus model that includes some great-looking tree stumps and branches that this raptor is speeding over (a nice touch is a small rat-like mammal on one limb). This raptor looks really super! The kit comes in 9



parts that interlock well including male-female connections for each part. Mike also did this for the spot where the foot touches the ground to secure it well and help it stand up. The Dromaeosaur is in the same scale as his new Styrcosaurus head (1:8) and this horned head is just phenomenal in its life-like detail and overall appearance. A plaster circular wall plaque (about 6" diameter) with a wood grain texture is included for mounting your resin head. The nose horn and lower jaw come as separate parts to be glued on. You'll swear Mike cast the horn from the real thing and the "age marks" and chipping on the beaked mouth are just phenomenal. The T-rex is sculpted in 1/35 scale. We've seen a lot of T-rex models striding and running forward. Mike came up with a very original stance for his Tyrant Lizard. Up on one leg, it kicks out with a killer blow much like raptors and some modern birds do today. The rex comes in six parts; the main body/head, lower jaw, the two legs, tail and rocky ledge base. The puny arms are held against the chest and cast with the body part. The highly detailed head is accurate and excellent. Mike has given his T-rex three rows of scute-like spikes down the length of the back and tail. All of the Meso-Zoo kits come in a beige polyurethane resin in a white box with a photo of the finished model attached to the lid. Mike has illustrated an instruction sheet for assembly of the models that is included. What is Mike making next? He told me that an all new Triceratops in 1/35 would be the next model. It will be portrayed in combat with the T-rex model and the two bases will interconnect. These look great and will undoubtedly be selling out quickly. The Meso-Zoo series can be purchased from **Creature Features, Kit Kraft, Monsters in Motion, Etc.** The suggested price for the Styrcosaurus is \$125.00, T-rex is \$115.00 and Raptor is \$110.00. Would I ever consider reviewing a model kit from your company you ask? Why, I'd be delighted! Keep 'em coming (single file, now) to **Mike Fredericks 145 Bayline Cir Folsom, Ca 95630-8077.**

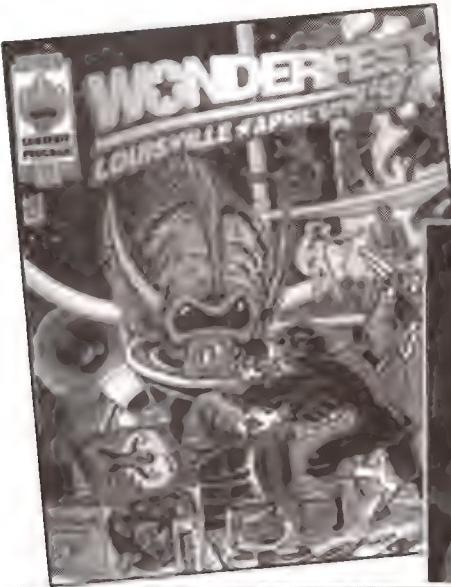
Additional Retailers where you can find these and other great kits!

**Creature Features
1802 West Olive Avenue
Burbank, CA 91506
818.842.9383**

**Kit Kraft, Inc.
12109 Ventura Place
Studio City, CA 91604
Tel: 818.984.0780**

The WONDERFEST

Scrapbook (through the eyes of those who were there)



It's hard to say just when my first impressions began. We had just spent about 90 hours in the car and had pulled into the hotel parking lot. Walking into the main lobby of the hotel, you could tell the excitement was high. There were other attendees going on what same thought, but I could pick out a few "old people" mingling here and there. We went to check in, and almost collided with Gordy Dutt, trying to do the same. With a warm smile on his face, he said he thought he knew who we didn't meet yet. We exchanged greetings and it seemed more like two old friends who had been separated for a time. After making our way to our spacious room, (my goodness was I dismayed there weren't more noise channels), I decided to check out the show area and get a few shots of things being set up. I'd like to think it was fate that our room was located just a short few yards from the entrance to the show.

Things were already being orchestrated when I arrived at the hall that led to the show entrance itself. As I watched the hustle and bustle of men bringing tables in, people shouting out directions, people informing in small groups as to what should go where, when I had but a small clue that the hell I was starting in would soon decide it'd be just a hotel hallway but would take on the role of a decorative gate to a world full of incredible sights and wonders. I was, for a moment, standing on that middle ground between light and shadow, between science and superstition, that line between the pit of many fears and the summit of his knowledge. It's an area that I know all too well.

I must have looked like I needed help because someone came up to me and offered it. I was pointed in the direction of Lee Elston, who I had had a great hour-long conversation with on the phone and was looking forward to meeting in person. It was another "old friend" type of meeting. Like being welcomed into the family. Lee began by showing me the floor layout and then all the latest news and word for kit vendors. I told him, "I should have paid off more on my charge card," we then introduced me to David, his right-hand man. It was another two-hand handshake greeting with the sincerity that reminded me of a preacher welcoming the flock to the fold.

I stuck around until I could watch the activity and to see who else might show up. Terry Webb came around the corner. "Hey Bruce! Long time no see!" I wish I had his energy. David Fisher, what a nice guy. Got to make it to his seminar the next day, but Rosa from Scalex said you could meet it." It was like standing outside the Academy Awards. The excitement was intoxicating. This was going to be a lot of fun. Goode, I forgot my glasses. We better get something in me. The rest of the weekend was a blur of vendors, books, meeting people that I'd talked to on the phone or by e-mail, putting faces with names, meeting friends with people who before had been simply someone helping me with my resin habit and finally meeting the notorious Fred and Silvia DeRiso. This was fun. This was kicking up on Christmas morning.

And then the content entries began to arrive. Over 200 of them showed up. Some of the best I'd ever seen. I could I'd seen and admired in magazines, but here in front of me. So this is what sensory overload feels like. A wonderful weekend that felt more like a week-long vacation had drawn to a close and I was forced to say my "good-bye's" to all the great folks I'd met but with the promise of staying in touch.

So, now that I'm back at work, back to "reality" I've begun to plan and build for the next Wonderfest. And my friends, I suggest that you do the same.

-Bruce "The Green" Sperry

I've been asked to share a few of my thoughts regarding my recent Wonderfest '97 experience. But where do I begin? Well, I suppose it might be helpful for you to know that this was my very first time at Wonderfest. Thus, for those of you who are not familiar with my personal background, I do not build models. I am merely an observant model-building wiz. Bruce, of course, is the wiz-kid, yes, the experienced pro builder who has single-handedly transformed me into the dazed creature that I am today.

Now . . . I say "dazed," please know that I don't mean it to be taken in some nasty, negative sense - as though I've been bombarded with horrors, but mostly it's just that there is more to this hobby than I ever dreamed there could be. Much, much more. Sometimes, it gets a bit overwhelming. My sisters - Dorothy will undoubtedly know exactly what I mean.

Oh, but shhhh, trust me, you don't know everything until you walk through the doors into Wonderfest. This shindig is aptly named. On Day One, Bruce, unable to contain himself any longer, ventured out a bit earlier than I did. As I attempted to catch up with him, I was told I was away by the length of the ticket line: lines to get tickets for the Dead Head concert were to be shorter. I was also startled by the number of men who were not only jazzed, but ready to do a shop. They made a bee-line to the entrance, gleefully clutching their complimentary green shopping bags ("The Wonderfest organizers have great foresight" exclaiming things to each other as they stood along). "C'mon, men, hurry up! Let's go this way!" or "Ahhh, My god, I love the smell of resin in the morning!" and

so on. But, as I was soon to discover, these shoppers were justified with good reason.

Looking through the doors, I saw table after table of vendors with all manner of merchandise. Models, posters, videos, plastic collectibles and naturally every kind of figure that you could possibly imagine. My ears were soon ringing, filled with the sounds of congenial merchants and their giddy chattering extremely adoring and dealing in their very own techno-babble. And in the center of all this pandemonium stood the massive display of contest entries. This was somewhat like a strange blending of a Middle Eastern street bazaar and an avant-garde museum of art.

Now, this alone sounds pretty incredible, right? There's more. An event of this magnitude tends to draw a number of recognizable names from within the industry. These same names happen to belong to delightful, approachable people who are quick to smile and say "hello" (including a charming couple by the name of DeRiso, authors of the book of theory, "How The Thing Was Made" and personally were connecting my name with my humble set of survival gear, which appeared in *The Modeler's Resource*, issue #14. Very weird. Cool, but weird). I am pleased to report that no one issued any verbal reprimands, nor did anyone attempt to stone me. In fact, I was told that I am astute and witty and that Bruce is lucky to have found me. I can work with that.

As if all this fun stuff wasn't enough, there's (and there is tons) could also avail themselves of rooms set aside for scheduled seminars, demonstrations and video presentations - all included in the reasonable two-day \$10.00 admission fee. Mind-blowing AND affordable; a model builder's dream come true.

The judging and subsequent awards ceremony took place on Sunday. I lost track of the number of times that I found myself beaten to the coveted trophy of winner. Some were original, some were humorous, some were gory, some were sinister. All were exceptional. I didn't (and still don't) envy the judges. The judging at Wonderfest, incidentally, is taken quite seriously; out of nearly 300 entries, only four took gold. But all were acknowledged, all were regarded with respect.

One of the most delightful wonders of Wonderfest has to be the absence of age. All of the participants take their hobby quite seriously; it's a point of pride for them to do their best work, but this pride hasn't been allowed to become arrogance. I saw a group of people who not only found satisfaction in their own accomplishments, but expressed a deep appreciation for the accomplishments of others as well. My guy was one of them. I'm as proud of him for that as I am for the awards he brought home.

All-in-all, I'd say Wonderfest lives up to its name. It's an exciting, well-organized event put together by a great bunch of dedicated people; mega-kudos to The Scale Figure Modelers Society of Louisville, KY. I've and I had a great weekend. We came home exhausted. And we can hardly wait for Wonderfest '98.

Kathy Koenke



The Wonder of All Contests!



Wonderfest '97 an East Coast Perspective
By Ed Bowley

15 Hours...Yup it took me 15 hours to drive to my destination: Wonderfest '97. What madness would drive a grown man alone his body, mind and vehicle to make the long haul to Louisville, Kentucky, from West Hutherford, NJ? Model kits! That's what! Plain and simple. Well I do apologize? To be honest, somewhat. BUT there was one redeeming factor I must commented on. THE PEOPLE. Fans, gremlins and W'fest staff alike. I can't stress this enough. People make this hobby what it is!

Though the art of building these little pieces of art is a somewhat solitary act, putting 5 kitbushers together in a room somewhere, doesn't matter the race, creed or sex and you've found conversation, friendship and a wealth of knowledge to share. That's the beauty of the hobby I have. The people that make it what it is!

Now I know I was supposed to give my views on the show. Sure I can tell you that the new day will be going to keep me on edge until I have them in my greedy paws. Saturday I displayed some sculptures that knocked my socks off, the new GEO Pred will be the first kit of its kind I'm gonna add in my collection and the fact that I got to meet Richard Dreyfus..umm I mean Fred DeRuvo (heh heh sorry boss!!) and his lovely wife Shira. I had the opportunity to talk to my friends Guy and Cindy Fisher, Mike Parks and good old Terry Webb. I had a chance to review some old war stories from the 70's with W'fest Guest Dave Cockrum. (Are you starting to see a trend here yet?) I met up with Gremlins that I have never seen before or even heard their voices, but once we were



together we were a family! People from different walks of life helping, applauding cheering each other on during the awards presentation. Why? Because we all had one thing in common. Model kits!! You know I've met business men who do million dollar deals and seen their eyes light up like a kid on Christmas morning when I handed them a kit. It's great!! I know...I'm waxing poetic. Do I care? Nope! This hobby isn't about ego trips or what you do in the real world. This is our world! The fans, the kits. That's what does it for me!! That was what I enjoyed most about W'fest! Now, I'm not trying to slight the show here! The model contest was one of the best I've ever seen with no shortage of amazing talent. The displays of Dino's and Star Trek props..AWESOME!! And let me say that for the money that was one of the best Hotels I've stayed in bar none!! But the facts are 1). Will I do the show again as a dealer? Well maybe in a couple years. 2) Will I go to W'fest again as a fan? Without a doubt, YES!! Like I said, I now have family to keep tabs on and a year is a long time for us to get together again!! That's what this show meant to me!!





For two overgrown kids going to their first model convention, Wonderfest for us was quite overwhelming. To see so many dealers and model kits in one concentrated area made our wallet cringe. Oh well, that's why we had been saving our pennies for many months. Believe me, we bought more than our share. How many times did we say, "OK, that's the last model we're going to buy." Yeah right!

To be able to talk face to face with people like Mike Parks, Raven Hood, Terry Webb, David Fisher, Steve West, Jimmy Flintstone and many others was awesome. These are guys whose work and models we have admired. They were all so friendly and more than happy to discuss models and modeling. In a way, we felt and acted like country bumpkins, "Oh look there goes...so and so", "Isn't that what's his name?". To experience so much talent in one room, caused us to be a little awestruck.

The quality and selection of models in the

model contest was incredible. Since this was our first model contest, and frankly (besides our own) the only build-ups we had seen were in magazines and a few in a Dallas hobby shop, seeing other live and in-person build-ups was a treat.

Having our models sit beside so many others and viewed by so many people was an honor in itself. Then to actually come away with awards was totally unbelievable!

We sort of felt sorry for the non-Wonderfest guests at the hotel. They had no idea as to what was going on. As we were carrying our models downstairs to the contest, several guests stopped us to ask questions as to the what and how of modeling. Maybe some of them got "bit by the modeling bug."

The guys and gals of Scale Figure Modelers Society were most friendly and helpful. There is a lot of hard work that goes on before, during and after a show. They did a great job and deserve a big pat on the back.

Our only complaints, if you can call them that: There was so much to see and so much going on, we didn't really get to talk with everyone as much as we wanted. Also, from a number of people we have heard from days after the show, they as ourselves, experienced an uncanny force causing numerous pictures that were taken not to turn out. Could this force have anything to do with rampant resin enthusiasm and excitement? The world may never know! Oh well, now that we know what to expect, we are already planning and saving for Wonderfest '98. The Countdown has begun!

Mike and Cindy Morgan
Lorena, Texas

More Contest!



The People...



...and some Products



Photos top left, clockwise: *Jerry Buchanan and his lovely wife, Laura, Tammy Ellis, Fred & Silvia DeRovo; a group of folks, Al Reboiro, Kevin Clement and others attending an after Wonderfest dinner fest; a group of Gremlins; Charlie McGrady's dinosaurs; Ed Newton at Jimmy Flintstone's booth; Lee Staton; some of the product from Ed Bowkely and Al Reboiro.*



Will they do it again? Are they nuts? Stay tuned.

Wonderfest
May 9 - 10
1998



Some skeptics might have considered this a "make or break" year for Wonderfest. Last year's record attendance, in no small part due to Ray Harryhausen's presence, left many feeling that Wonderfest '96 would be a tough act to follow. Fortunately, the show seems to have taken on a life of its own, attracting a terrific turnout of attendees, retailers, and contest entries.

It's unlikely that too many people walked away feeling that they didn't see at least something they liked. The dealer room was packed with the latest garage kit releases, as well as classic Aurora kits, television and film memorabilia, and toys. Female figure kits continue to be "safe bets" for dealers. Classic TV characters and original figure designs are also seeing an resurgence.

This year's show was a dino-lover's paradise, thanks to special guest, William Stout. Bill Wleger was also on hand with some really amazing (and huge!) dinosaur sculpt. There were a variety of dino kits to choose from at the dealer tables, and if you still didn't get your fill, there were still more dinos entered in the contest!

Anime kits continued to gain ground at this year's show. The number of anime figures entered in the contest was great to see, and should give show organizers food for thought with respect to creating an anime-only category next year. Unfortunately, anime kit collectors probably went away disappointed with the selection of original anime kits for sale, as many of the anime kits available at the show were recasts. (Are the resin police only concerned with busting recasters who target American kits?)

Show organizers consider the contest to be the centerpiece of Wonderfest, and what a cen-

terpiece it was! Nearly 300 high quality entries dominated the center of the ballroom as well as a special room that was provided to display kits of a mature nature. This truly had to be a judge's worst nightmare, but they persevered and recognized some truly stellar pieces of art.

All of these things add up to a great weekend of garage kit decadence, but far and away the best thing about the show are the people. Each year, I look forward to seeing old friends and meeting new ones. If you haven't been to one of the "big" figure kit shows, you really owe it to yourself to make the trip. You'll be dazzled by the contest entries, spend far too much money, and meet some terrific people. What better way to spend a weekend?

Larry J. Brackney
zeiram@mail.hsonline.net



It's All Plastic to Me

with Jim Bertges



Those of you who are ready to come along for a nostalgic ride, grab on tight. You others who are unwilling or unprepared to join us, please step behind the yellow line into the safety zone. Yes, my friends, we are preparing to blast off into excitement! We're traveling back to the days when space adventure was a rocket to the moon and those silvery discs in the sky were filled with little green invaders bent on disrupting our way of life and polluting our precious bodily fluids. Thanks to those wonderful folks at Glencoe those days are back and available for purchase at your favorite hobby store.

First up is the UFO. The last time this kit was on store shelves was 1976 when it was issued by Lindberg in glow-in-the-dark plastic. More than just a model kit, this is a piece of plastic history. As detailed in the Glencoe instruction sheet, this was the first Science Fiction model kit, ever. Issued for the first time in 1952 by Lindberg, the inspiration for the kit was a time when movie screens and people's imaginations were filled with flying saucers. Another fact, not mentioned in the instruction sheet, is that this was the saucer that Ed Wood used in his infamous "Plan 9 From Outer Space." Contrary to the movie "Ed Wood," which had the world's shoddiest film maker stapling two paper plates together and painting them silver, Ed actually went out and spent fifty cents on the model kit. He painted it all silver, including the clear dome, left off the rocket engines on the back and "flew" it over Hollywood. This has all been authenticated by Bob Burns who actually has one of Wood's plastic saucers in his collection as well as some of the paper plates used in "Ed Wood." So, the next time you watch "Plan 9", take a close look at the saucer and you might be able to pick out some of its distinctive details.

Glencoe's box art for the kit is wonderfully evocative of the fifties. Painted by well known space artist, Ron Miller, the box depicts the UFO speeding away from a pursuing squadron of USAF Starfighters, very fifties looking fighter jets. The box art also gives the modeler license to experiment with the UFO's color scheme. Even though we are all familiar with descriptions of "silvery discs" in the sky, the box shows the UFO as a turquoise green and it looks great that way.

As you might expect for a kit first made in 1952, this is a pretty simple UFO. It consists of ten parts, eight cast in gray styrene, a clear dome and a glow-in-the-dark alien pilot (actually only half a pilot). This includes the stand with a cool ball and socket attachment point so you can pivot your UFO to almost any angle. Assembly is simple, just glue the top half to the bottom half, install the pilot and dome, assemble the two incongruous rocket engines and glue them to the back of the ship. There is a bit of putty work required to cover the seam between the top and bottom halves of the body, but that's all there is to it. Of course, the ambitious modeler might see some of the possibilities lurking in this simple kit. I plan on dropping some depth and detail into the flat cockpit and adding a lower half on to the pilot. I'm sure there are many other possible conversions and uses for this wonderfully simple kit, but before you begin altering, you owe it to your collection to build one of these saucers

straight and put it in a place of honor.

Since I already had the Saucer I bought back in '76, I decided to proceed with my modifications on this one. Because the cockpit is presented as flat with just a little bit of detail and you only get the upper half of the pilot, the obvious choice of modification is to detail and expand the cockpit. I started by searching through my spare bits bins, looking for an appropriate cylinder to extend the depth of the cockpit as well as an old pilot figure in the proper scale who would be willing to sacrifice the bottom half of his body to become an alien. I also searched for several odds and ends for adding instrumentation and detail.

What I found were the pointy end of a plastic Easter Egg for the cockpit interior, an old Aurora Moonbus passenger and seat for the lower half of the pilot's body and the

remainder of his seat. I

also turned up some old bits and pieces from car engines and dashboards to spruce up the alien instrumentation. In order to give my modified saucer a sleeker appearance, I left off the two rocket engines from the rear and removed all other detail from the upper hull. All the panel lines were sanded off as were the "guns" in front of the cockpit and the detail behind it. This left the upper hull smooth and featureless. I also removed the area in the lower hull where the saucer attaches to the stand. The hole that resulted was neatly filled in by the Easter Egg that I used for the cockpit interior which left a neat little bump on the bottom of the saucer.

I carved a channel in between the upper and lower hull halves and inserted a piece of square plastic channeling to make a mounting hole at the rear of the saucer. I removed the flat section from the cockpit and added the assorted detail bits. The alien pilot was attached to his seat and all the new cockpit details were painted. Because the new interior section was going to be mostly in shadow, I painted it a light green in attempt to increase visibility. I used a variety of bright colors, orange, blue, red and



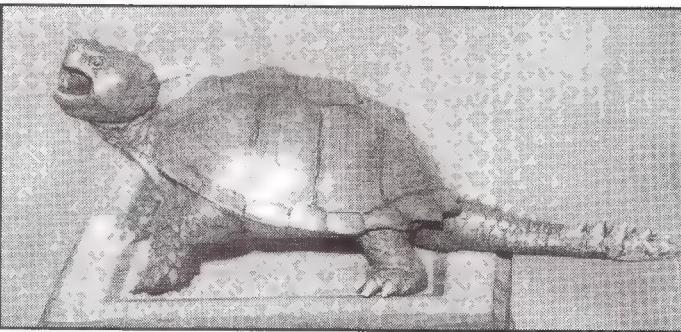
couple of other markings that resemble the crop circles we've seen photos of. I left the decals off my modified version because I preferred the sleek uncluttered look of my silver disc. As I have said, this is a wonderful kit full of possibilities. Let your imagination run wild. I already have another idea for converting this saucer in a totally different way, but I won't get into that now, I've got a rocket to catch.

The Glencoe Marsliner is a long-awaited reissue of another icon of the fifties. This is the latest and possibly the most welcome reissue of the old Strombecker kits based on the Disneyland TV shows "Man and Space", "Man and the Moon" and "Mars and Beyond" which were produced and directed by Ward Kimball. The space ships and space station depicted in the programs were designed by the name in rocket science in the fifties, Werner Von Braun. Glencoe has permission to reproduce the kits as long as they don't mention their association with Disney. This particular ship, however, has even more meaning than having been associated with those ground-breaking programs on space exploration. For those of us who were lucky enough to visit Disneyland in the late fifties and early sixties, this was the Disney Moonliner. It stood, gleaming white and seventy-six feet tall, in Tomorrowland in front of the double dome shaped "Trip To The Moon" ride. This was as close as millions of kids and adults ever came to a rocket, real or otherwise and this is the sleek beauty that has stuck in our minds as the image of space travel from that era. The original rocket was dismantled in 1966 when Tomorrowland was remodeled, but now the "land of the future" is undergoing another retrofit. It is scheduled for completion in 1998 and there is talk of bringing the Moonliner, or a representation of it back to Tomorrowland to stand outside a restaurant where parts of rides from Disneyland's past will serve as seating for the diners. Personally, I can't wait to see it again.

The kit accurately captures the simple beauty of the actual rocket and is quite easy to assemble. However, this kit was created before modelers became interested in hiding seam lines with putty and paint. It was a time when a kid would slap down fifty cents for a model, run home and build it with a tube of glue, stick on the decals and hang it from the ceiling on a piece of string ... all in the same day. For today's modeler, this kit presents a bit of a challenge. The body of the ship is made up of three parts with about eighteen clear, round portholes and a block of cockpit glass that all must be installed from inside with white glue. To fill the three seams created by assembling the ship's body, you'll have to be careful not to obscure the tiny clear windows. I tried masking off the windows with tape while doing putty work. Since this kit is cast from the original molds, there are a few flaws and sinkholes on the surface of the model that need putty and sanding. When it came time for painting I removed the masking tape protecting the windows and used a small punch to make small circles from the sticky part of yellow "Post Its" which fit right over the round windows. Tape can be cut to shape to cover the cockpit windows. When the painting was finished, I carefully removed the masking with the tip of a hobby knife, trying desperately not to push the clear plastic pieces back inside the body. Don't despair if you do damage or lose the windows, a bit of Krystal Kleer or Testor's new "Clear Plastic Glue and Window Maker" will make a nice substitute for the clear plastic, in fact it might just be easier to leave off the kit provided windows completely and use Krystal Kleer or a similar window maker to fill in the windows after painting has been completed. The rest of the assembly and painting should proceed quite simply.

Glencoe has provided an exceptional and accurate sheet of decals to add the red stripes and other markings for the ship. The only thing obviously missing is the red TWA marking found on the original ship at Disneyland. This is due to the fact that Glencoe is not allowed to refer to the Disney rocket in this reissue. However, they have found a very clever way around this dilemma. Provided on the decal sheet is the logo for FASTWAY in the exact color, size and letter style of the original TWA. All the modeler has to do is cut the letters TWA out of FAS TWA Y and apply it in the proper spot. The decals included with my kit were a bit problematic, the stripes for the landing legs and the stripes for the rocket body were misnumbered and I ended up putting the wrong stripes in the wrong places. This wasn't a major disaster, the longer stripes had to be trimmed to fit and the short ones reached closely enough to work. However, the large decal that wraps around the top of the rocket, near the cockpit, cracked and lost tiny bits as I tried to apply it. I was unable to position it properly because it kept breaking apart. I positioned it as best I could and then touched up the cracked and broken parts with a bit of paint. I mixed Model Master Flat Insignia Red and Leather to match the color of the ship's markings. This is a minor drawback in this great kit that can be remedied with careful handling. If you visited the Disneyland between 1962 and 1967, you might remember the rocket with the "Douglas" markings, but these markings aren't available with this kit. When completed this is a solid representation of the dream thousands of kids rode to the moon back in the fifties and one that thousands of adults have been wanting to get their hands on for years.

Glencoe used Ron Miller to create the imaginative box art for the Marsliner and he has once again provided a wonderfully nostalgic look at a classic space ship. I know that Glencoe is in the business of model kits and not art reproductions, but if they were to issue posters or even small repro-



ductions of this and other Ron Miller art in this line, I think they would find a very interested audience. It is a tribute to Glencoe that they have seen the wisdom in reissuing many of these nostalgic and highly collectable kits. They have given older modelers a way to reclaim a bit of their youth without spending a fortune on a kit that they don't dare build. And they're giving younger modelers a chance to recreate a piece of history with their own hands. I wish them many years of continued success and look forward to their future releases.

Welcome to the prehistoric portion

of our program. Even though this looks like some made up relative of Gamera, the giant Japanese super turtle, it's not. This is a Meiolania and it was a real, live creature way back in Prehistoric Times. If your tastes run into the prehistoric or even just strange creatures, the Kaiyodo line of historic prehistoric kits is something you should look into. Kaiyodo has been well known for years as a producer of dinosaur and prehistoric subjects, but this new series is the best I've seen in sculpture, casting and variety of subject matter.

The Meiolania is beautifully detailed. The shell is very realistic with its grooved plates and patterns. When it's painted properly, it will be difficult to tell this shell from a real turtle shell. The skin folds and scale detail is also well done, Kaiyodo's sculptor has obviously studied the living descendants of this creature and has incorporated all those details into this piece.

This kit comes in eight beautifully cast white resin parts. There were no pinholes or bubbles to be found and there were only a few rough spots and pour points that needed sanding. Two of the larger spikes on my turtle's tail were broken off during shipping, but they were easily replaced with Magic Sculp epoxy putty. Assembly was quite easy, even without instructions, and the parts fit pretty well. The legs left small gaps where they attached to the body which could be easily covered with super glue or epoxy putty. The tail fit in the same manner and I filled all the small gaps with thin rolls of epoxy putty. The lower jaw is a separate piece from the rest of the head which allowed excellent detail to be sculpted into the mouth area. The attachment points of the jaw also left small gaps, but super glue filled them easily. Like the legs, the neck to body attachment point also left a small gap which I filled with a small roll of epoxy putty.

Once assembly is complete and the putty is dry, the Meiolania is ready for priming and painting. For basecoating, my taste in paints went, once again, to Ceramcoat acrylics. I concocted a couple of colors on my own, a muddy brown for the shell and a brownish green for the basic skin color. I used a pale yellow for the underside of the shell and Spice Tan for the horns, toenails and tail spikes. The next step was my new favorite technique, staining. I used Ceramcoat dark brown painted on in small sections and quickly wiped off. This really brought out the detail in the shell and the scale detail in the skin. When all that gunk had dried, I moved on to drybrushing. Using progressively lighter shades of light brown and tan, I drybrushed the shell. I didn't do any drybrushing on the underside of the shell since the staining process left just enough brown in the cracks for a realistic look and the rest of the underside retained its yellow. A light Alpine green was used to drybrush the legs, head and tail with particular attention paid to the deeper crevices around the shell's neck hole. That was an area where it was difficult to remove all the staining coat and the drybrushing was needed to bring out the details. The horns and tail spikes were drybrushed with the Spice Tan basecoat color. The inside of the mouth was given a coat of flat red and a wash of rust mixed with black. After a quick coat of matte finish, the final touches were gloss black for the eyes and a touch of clear glosscoat for the inside of the mouth, the Meiolania was ready to roam the prehistoric world.

Thanks to Mike Fredericks, fellow contributor to The Modeler's Resource, editor/publisher of The Prehistoric Times and antediluvian expert (that is, he's an expert on antediluvian matters, he's not antediluvian himself), I am able to relate some very interesting information about this particular creature. First and foremost, this is not a dinosaur, but a prehistoric turtle. The Meiolania lived in the vicinity of Australia and in a few other areas where turtles were not discriminated against. It lived long after the dinosaurs were extinct in the age of prehistoric mammals, so it was probably wandering around with the likes of the Megatherium, the Giant Sloth and the Smilodon. Although he (Did you ever notice that men tend to call every living thing "he" when they aren't sure of a creature's sex? No we didn't, Mr. Rooney, but could you please get on with the review?) was a turtle, the big ol' horns at the back of his head made it impossible for him to withdraw his head into his shell. His long, spiked tail also looks like it would be difficult to retract, but it does look like a handy defensive weapon. From the end of that spiky tail to the tip of his cute turtle nose, the Meiolania was nearly ten feet in length, making him about the size of a medium Buick. For Prehistory buffs and lovers of unusual and extinct animals, this kit and Kaiyodo's entire "Collection Of Natural History, Dinoland" series is well worth looking into.

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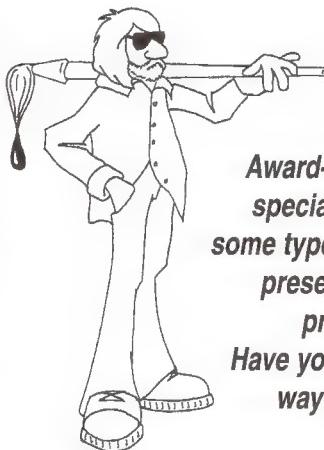
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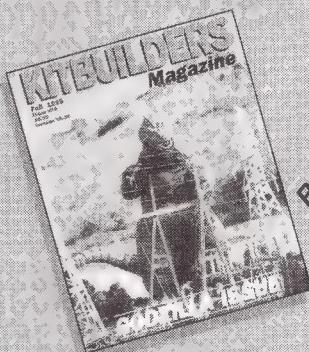
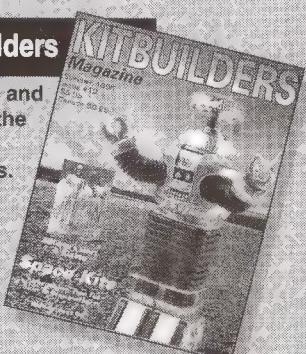
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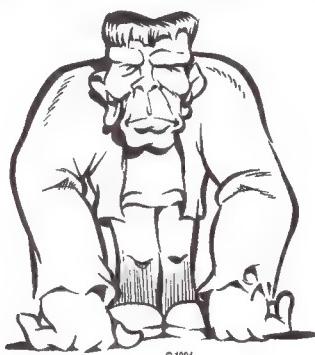
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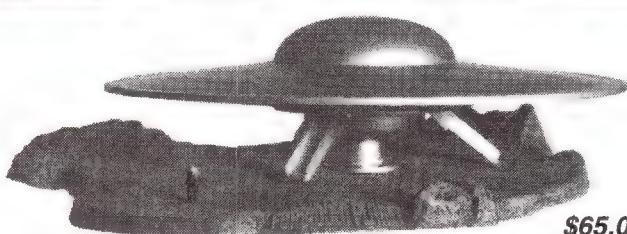


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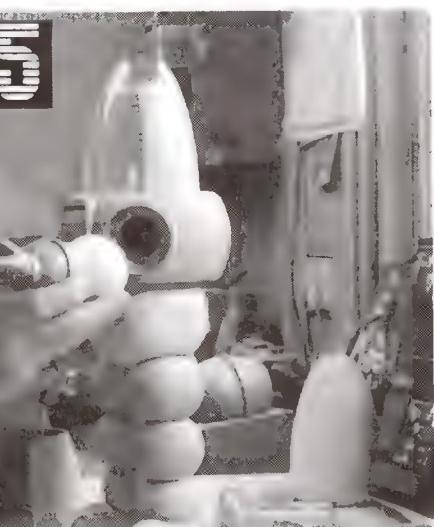
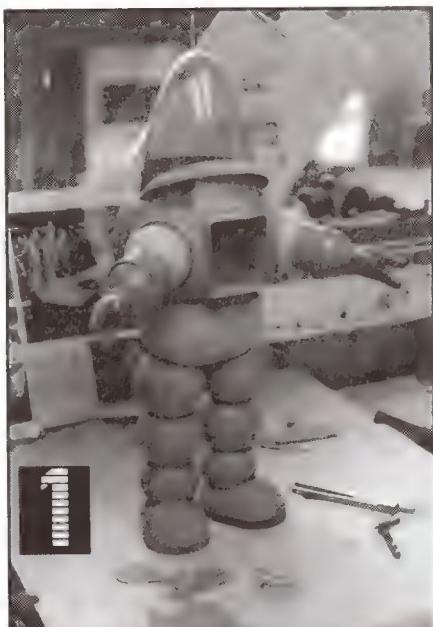
SCI-FI ZONE

There can be few people, whether science fiction buffs or not, who even if they don't know the name Robby the Robot would still recognize him if they saw him. This is illustrated by the fact that without exception everyone who sees my 18" model standing on the mantle piece says, "I recognize that!"

I am clearly not alone, therefore in finding the "star" of *Forbidden Planet* - because no matter how good the actors are, they take second stage to this mechanical marvel - a very imaginative and highly likeable character and an ideal subject for a model, (although Anne Francis in her cute little mini-dress does come a close second...). I was also spurred on by hav-

with Martin J. Bower

The Making of ROBBY THE ROBOT



ing recently been asked to assemble a kit of "Robby" which a fan had bought in a shop. I found this nearly impossible to fit together properly and when completed, after much cursing and swearing, still did not look very good anyway.

In some respects, Robby appears to be a fairly simple shape, composed as he is of several spheroid shapes fitted together. Indeed, at first glance, I thought, "Yep, no problem." Oh, how wrong can you be!?

Luckily, I was able to get a set of the original plans. A MAJOR advantage. And secondly, I had access to plenty of photographic reference. But here I came across the first problem. The more photos I studied, the more discrepancies I found from one photo to another. The answer to this was of course, that Robby appeared rehashed in several other films and even in an episode of the TV series, *Columbo*, where he was incidentally supposed to have been the brain child of a boy genius called Steve Spielberg?!?!

However, eventually I located enough shots of Robby as he is in the movie, *Forbidden*

Planet and started work doing a set of plans based on the original design with the differences that were built into the final design.

His legs, feet, arms and main body were fabricated in EMA plastic, using hemispheres and tubing (**photo 1**). I first stuck the hemispheres together to form spheres, but for the top leg section, which is actually an extended, or stretched sphere, I had to insert a very short



length of tube to achieve the correct shape. I then cut slices off the top and bottom of each of these so that they fitted on top of one another.

The feet were also made in the same way in EMA. I made an elongated dome ended tube which, when firmly glued, I cut in half long ways. I then stuck the two halves down onto 5mm perspex cut slightly oversize. This formed the "soles" of his feet. Once these were thoroughly dry, I sanded the perspex down till it was flush with the EMA feet tops and then, carefully using a circular drill cutter on an electric drill, cut two one and a half inch dia. holes in the feet for the bottom leg hemisphere to sit in. Some careful sanding was needed to get these to fit nicely but on the whole, this was not difficult. To complete the feet, I heated and pressed two toe caps in 20 thou. ABS and added the rivets on either side that appear to hold the toe caps in place.

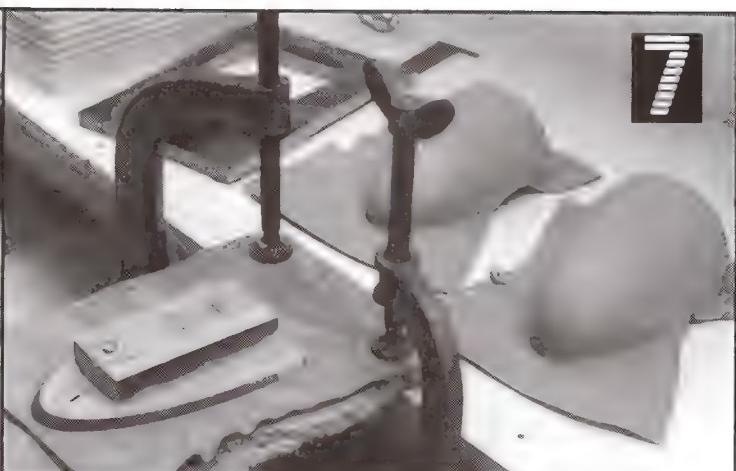
The arms were done in EMA tubing with the two lines on each arm turned in on the lathe. The wrist was again an EMA hemisphere with smaller diameter ABS plastic discs for the section just before the hands. The hands were more of a problem. In the end, I made them in

Supersculpey. After these were hardened in the oven, I cleaned them up with wet and dry paper, filed in the joint lines with a fine file and painted them with several coats of cellulose spray filler before fitting them to the wrists.

For the ball and socket section where the arms fit the main body, I cast two solid resin balls and glued these to the upper arms (**photo**



6



7

2).

The main body was made from two 6" dia. EMA hemispheres stuck together with the top and bottom cut off. I cut two discs of 1/8 inch thick ABS plastic sheet (also from EMA) and stuck these to the top and bottom of the hemispheres. Once these were dry I sanded the discs down till they were flush with the edges of the body. I also drilled 1/2" dia. holes in the centres of these so that the hip and head sections, when made, could be fitted onto each end with nuts and bolts thus allowing them to rotate (**photo 3**).

Next, I cut out the square control panel section that is recessed into the front of the chest. This I did by drawing the outline on first, drilling 1/4 inch dia. holes at the corners and then cutting out the rest with a fret saw. I then boxed this in with 1/16th plastic sheet - this allowed me to bend it round the corners of the cutout. Once this was dry, I added the ribbed edge that surrounds this cut out by using sections cut from "BIC" razor handles! They had just the right 'look' about them. The detail on this control panel was done with small EMA tube and small sections from the oddsments box (**photo 4a**).

Holding the parts very firmly in a vice, I drilled the arm socket holes with an electric drill in the same way as those I cut in the feet. I then pressed two thin plastic hemispherical shells over the spherical tops of the arms and glued these into the holes I'd cut in the body, thus giving a perfect socket in which the top of



8



9

ing it round a hook I'd secured to the centre of the back of the inside of the body. I found a small hook-shaped piece of wire ideal of doing this as it's tricky looping the elastic over the hook through such a small hole. However, the elastic held the arms nicely in their sockets and allowed them to move freely. This is the same principle that allows an "Action Man" to move and I found it worked really well (**photo 5**).

Now comes the really difficult bit (?!) - the Head. And this is where you really need a lathe (either that or you need to be able to carve a circular object by hand very accurately). I turned the 'head' in jelutong wood intending to press mould it long ways in perspex, but no matter how I tried, it wouldn't work as

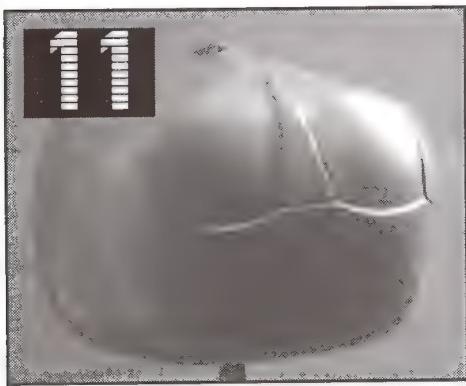
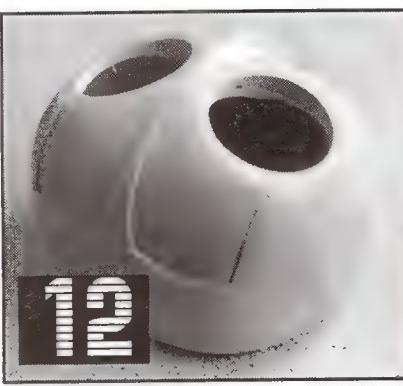
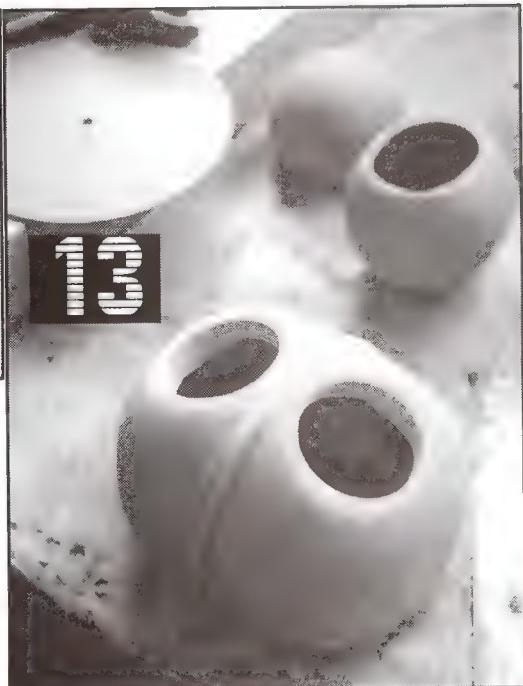
each arm sat. I then cut a 3/4 inch hole in each of the backs of these shells, the reason for which will become clear in a moment (**photo 4b**). By drilling and screwing a small metal hook into the centre of each resin arm top ball, I could hold the arms in the sockets by running elastic off this hook and through the 3/4 inch holes in the socket shells then loop-

on my model the bullet shaped head is some 5 inches deep. In the end, I did it in clear polythene as this was the only clear material I could find that would pull to the depth of the head without splitting (**photo 6**). However, as many of you will probably know, polythene is almost impossible to stick anything to, so I had to press

two very thin outer shells in ABS to form a sleeve over the clear part of the head to enable me to stick the various head details on (**Photo 7**). These included the set of cooling vanes (?) that run around the back of the head; each of which I had to cut and fit individually and the elongated dome-like 'ears' (**photo 8**) which were turned in perspex and also fitted by trial and error. The cowl that resembles a mouth and runs right across the front of the head, I made from a section of plastic cut from one of the pieces of

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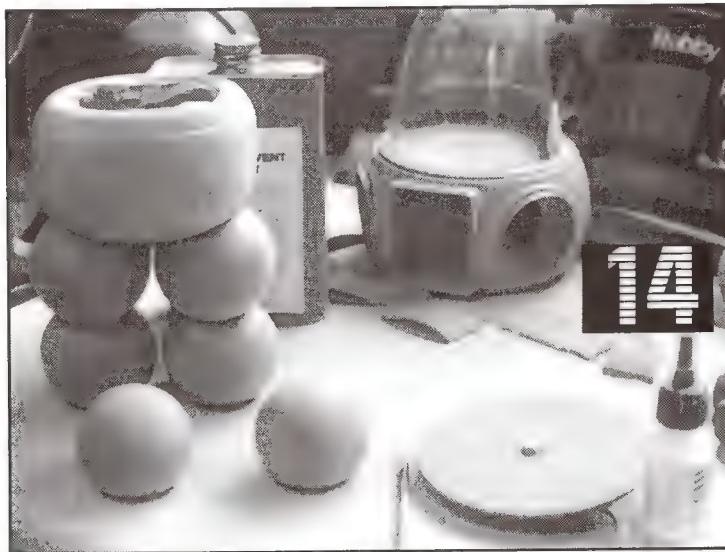
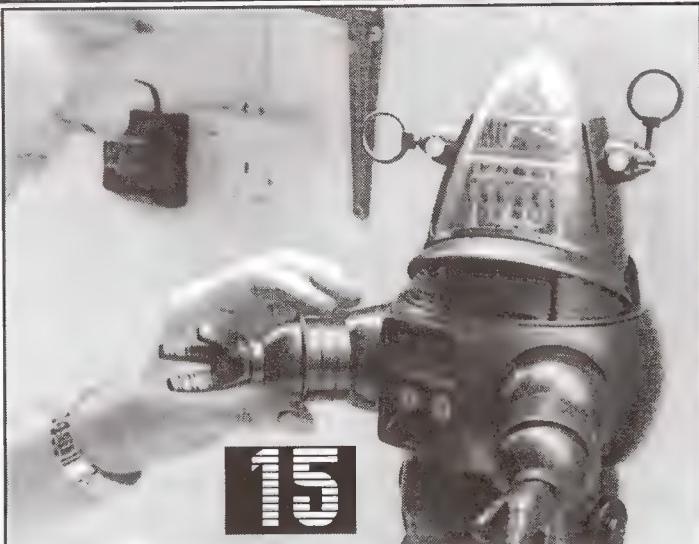
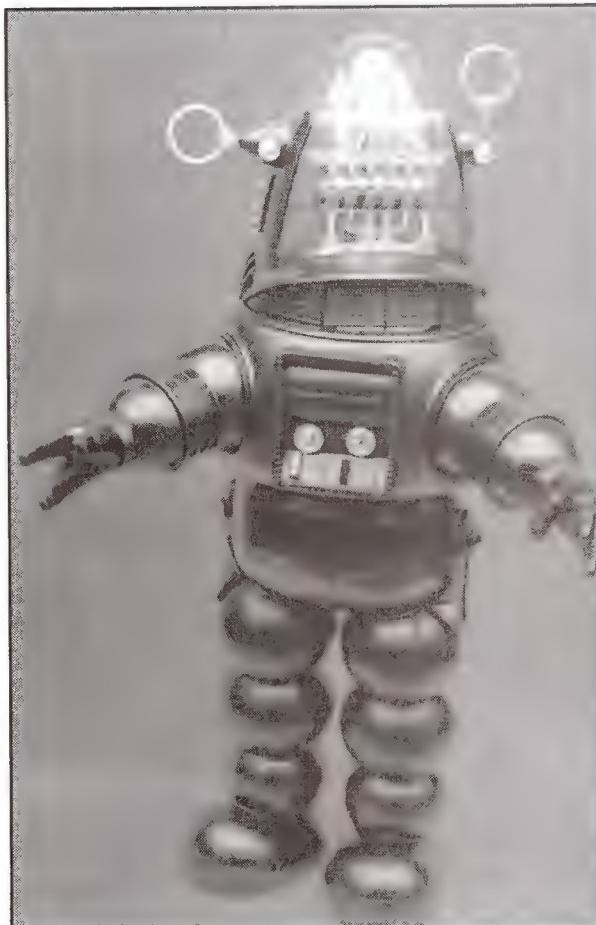
the pieces of the 6" dia domes I'd used for the body. This was quite tricky to fit, as indeed, were the curved loovers that are underneath this. In the end, I just persevered and did these by individually fitting curved plastic wire around this area until I got it looking right (**photo 9**).

I made the inside of the head on which all the detail appears from the wooden block that had been the head mould since being the mould it fitted inside perfectly. I covered this in plastic sheet and glued the various details such as the spring levers, which I made from small springs, directly onto this and made the other bits and pieces from brass wire, tiny EMA domes and oddments from the 'goodies' box. Needless to say, I painted the head interior before fixing it in place inside the clear head section (**photo 10**).

The hip section provided another problem. I had to carve this from jelutong wood (**photo 11**). From this, I made a rubber mould and finally cast it in glass fibre (**photo 12**). Once again, the sockets where the top of the legs fit in were done by drilling out holes carefully with a small bore cutter (**photo 13**) attachment on an electric drill. I glued the completed hip section onto another disc of 1/8th inch thick ABS plastic and once again, this was drilled with a 1/2 inch hole to locate it to the bottom of the central body section (**photo 14**).

The final touches were the small clear plastic vanes that stick out at angles from the 'ears.' These I made from thin acetate and glued in place in pre-cut slots after the model was painted and the two circular antennae which I made from 1/8th inch brass rod (**photo 15**).

I gave the whole model several coats of spray filler and a fine rub-down with 400 grade wet/dry paper before finishing it off in dark gray metallic car paint. Needless to say, what I had thought would be a relatively simple model actually proved quite a challenge, but on the whole, I think the result was worth it.

**14****15**



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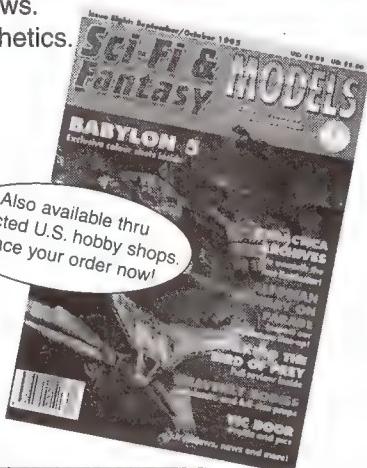
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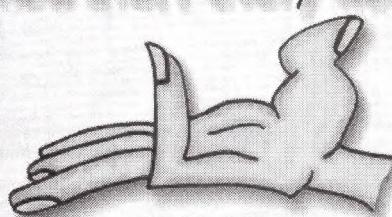
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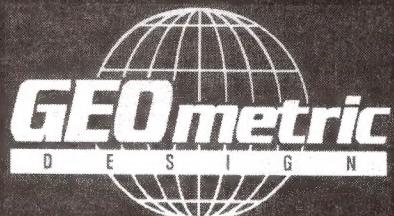
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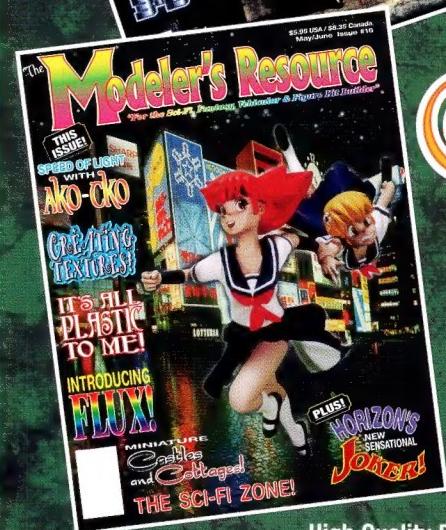
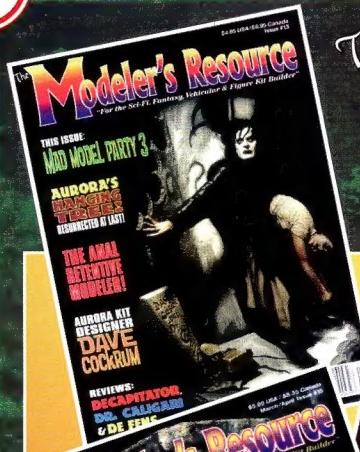
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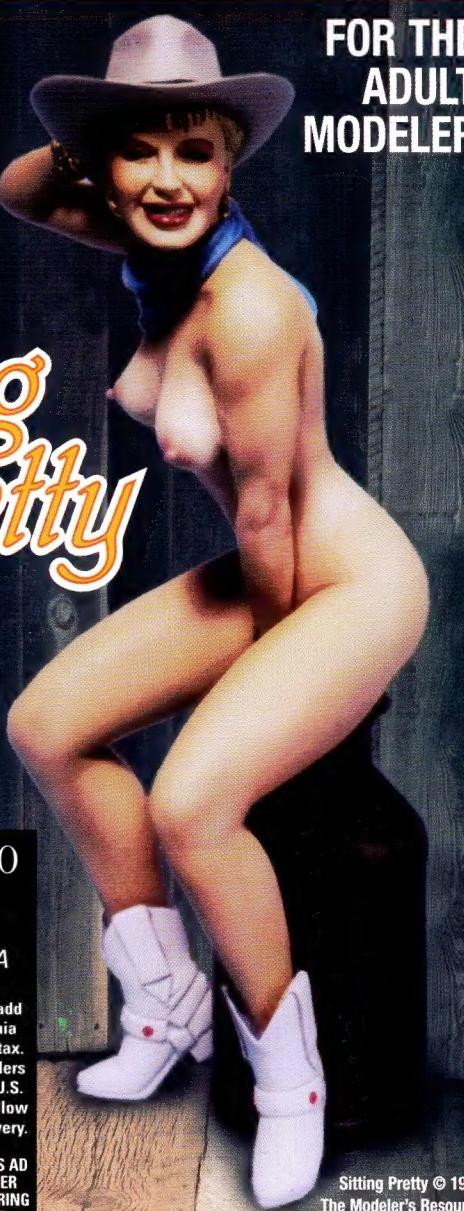
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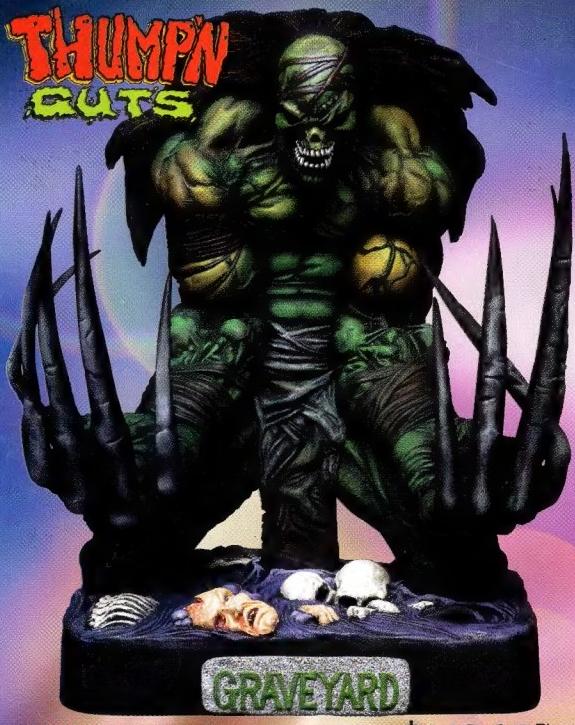
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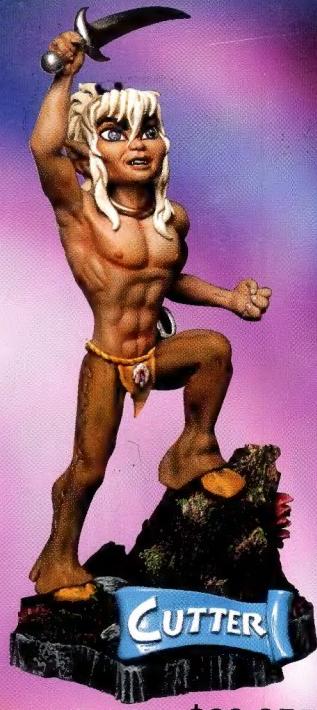
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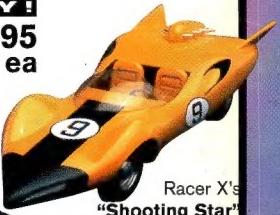
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